

Hearing Histories; Telling Stories

An Honors Thesis (HONR 390)

By

Jocelyn Hall

Thesis Advisor

Dr. Michael Doyle

**Ball State University
Muncie, Indiana**

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May 2020

Abstract

I believe in letting people speak, for through speaking, one is heard, understood, and one's valley deep turmoil is used by another to build mountain-high change. Storytelling is important. It is how we as a culture learn, connect, grow, and inspire. Without knowing what has been done, one therefore does not know what to do. Without having intimate connections with people, one therefore has nowhere to go. Telling stories forges bonds that cannot be broken. It dives deep into the roots of empathy.

My story emerges out of one short film made in high school that led me to pursue Telecommunications at Ball State University and a lifetime of telling stories in the most creative way possible. Eventually, I found myself being offered a position as the sole videographer in a documentary about the stories of those who have come before me. Through this thesis, I will explore more how this all came to pass, as well as how I managed to synthesize 4,000 minutes of footage into a 15-minute story covering the entire history of The Honors College from its inception to now, its 60th Year Anniversary.

Acknowledgements

I would like to thank Chris Flook for seeking me out as a freshman telecommunications student and instilling confidence into me without even realizing it. I am so thrilled that I got to interview him as part of this project and document his story as he has so cultivated my own.

I would also like to thank Dr. Doyle for all of the effort he has laboriously poured into this class for the benefit of my classmates and I. His passion for excellence and pushing us further than we thought has truly been a challenge I have been seeking.

Process Analysis Statement

Beginning in January 2019, my Honors 390 colloquium dove into a semester-long immersive learning course. We truly had two daunting tasks: to get to know thirty-three interviewees better than they know themselves, and to record as much wisdom as we could, documented in the form of individual two-hour hour segments. The goal was to help future generations remember the evolution of the Ball State University Honors College. We first developed an understanding of the beginning of the Honors education movement in the United States by studying Swarthmore College in Philadelphia, Pennsylvania, which is acknowledged as the birthplace of Honors education.

We then moved into Ball State's general history using a book written by our very own Honors faculty member, Dr. Bruce Geelhoed. Finally, we dived into how to efficiently create our own oral histories and studied the best practices. In the final months of our class, we extensively studied three people who have had an impact on, or participated in, The Honors College experience.

Each segment of this class was demanding in its own way. The first half of the semester was overwhelming due to a stack of assignments we were to complete nightly. Before each class, we read sixty to one hundred pages and had thirty to forty discussion questions to answer for pop quizzes. The two books I incorporated into my own oral history interviews were Ball State University: an Interpretive History by Tony Edmonds and Bruce Geelhoed and *Breaking the Academic Lock Step: the Development of Honors Work in American Colleges and Universities* by Frank Aydelotte. Tony and Bruce did a fantastic job of condensing the history of Ball State University into one solid book. One part that stuck out to me was the idea that the five Ball Brothers had a part in developing this institution into what it is now. A member of the Ball family lived in the Honors House before it became what it is now, which really made me appreciate the house all the more. I also learned about how Frank Aydelotte was inspired to bring Honors to the United States after being inspired by European styles. This part of the class, looking back on it, was crucial in order to fully investigate Honors in my own interviews later.

My class travelled to Swarthmore College in February for a weekend trip in order for us to be able to visualize what we had been reading through the works of Frank Aydelotte. I got to walk around Philadelphia with a few History majors, a professor, and his graduate assistant, and let them introduce me to parts of our nation's history I had never known about: Independence Hall, The Liberty Bell, Betsy Ross's House, and more. As the only team member who knew how to properly work a DSLR, it would only make sense that the one picture I asked to be taken of me during the trip (at the "Rocky Steps" of the Philadelphia Museum of Art), I was not even in focus (pictured below). Though I laughed at the photographer in the moment, I realized something. Someone (a person with a camera) had to be there and create a history (the movie) before these steps were counted as significant. If no one had been there to document Rocky's experience and therefore validate it as important, I would not have run a mile and a half from downtown Philadelphia to take this exact photo. In the eyes of the world, it would just be steps to a museum. This was exactly the purpose of the oral histories I was to complete in just a few short months - I was there to document stories so that people could see the importance of the innovators who had come before them, but it was not

about me. I did not need to be in focus, I just needed to highlight the importance of what people had already done.



While at Swarthmore, we were able to meet several Honors faculty including Grace Ledbetter, the acting director of the honors program. Her humble spirit enabled my class and I to boldly ask questions about the inception of Honors and the rigor of their college. Grace also took us to their library where many of Frank Aydelotte's papers are held. Just like the Ball brothers, there is a certain mystique about Frank Aydelotte. They both participated in making huge changes to their chosen institutions, but they are not around anymore to inform people of their innovative choices. Frank was born in the 1800's, but his ideas and perspectives are just as inspiring in the 21st century. We were also able to speak with current Swarthmore students in order to hear about the student experience from their perspective.

For the second half of the semester, each student selected three interviewees to research. The challenge of synthesizing all of the knowledge I had soaked up in the last semester into concrete questions sat before me ominously. I wanted to ask each interviewee everything from the beginnings of Honors to personal experiences that could produce authentic emotions, passionate remarks, and family stories. I had no idea how to summarize everything into a list of twenty topics. This is why each workshop that Dr. Doyle orchestrated was so important. I was able to do a practice interview for ten minutes with Chris Reidy, a faculty member and former Honors student. We then had a transcription workshop in the library that taught us how to write out verbatim what was to be spoken in each interview.

Though I had the workshops, I still had to figure out how to actually ask questions and draw out the information I was curious about. My chosen plan was to make a list of about sixty questions for each person. When I got to each interview, I utilized context clues to lead me to what I thought the person would like to talk about. I

had to teach myself to sit back and listen without interrupting, and to lean into the passions of the person to know what to continue asking about.

I had the pleasure of interviewing my own professor, Chris Flook. I really enjoyed filling in the parts of his life that I did not understand or know about as his student alone. I was able to ask him about where he came from and why he chose to teach students in the way that he does. I learned about his story before Ball State. More importantly, I was able to change my perspective to see that professors have lives, goals, dreams, and futures outside of the few months I get to spend with them. And so, a few mysteries were uncovered.

I also chose to interview Bruce Geelhoed and Naomi Leeman. I specifically chose to interview people with completely distinct personalities and professions. Bruce came to our class to speak about his book and Ball State's history early on, so I knew he would have a lot of vital information to share. I loved hearing about his father's war stories, how he moved here from Michigan in seventies, and where he has seen the university grow since that time. Naomi has quite the opposite story. She was one of the youngest interviewees and just graduated in 2008. She is an urban planner who has truly travelled the entire world. Naomi is a true testament to the impressive preparation that the Honors College gives because she attended graduate school at Harvard University.

Through this experience, I learned that I like researching how things came to be. I like the pre-impact details. I like hearing about future plans. I like knowing the person out of their normal context. I like exploring and learning beyond the obvious. Most people think of colleges as institutions with walls and ceilings and forget about the people. Because of this, a two-hour interview full of beautiful stories was simply not enough to spend with each person. I genuinely felt like I had only scratched the surface of the lives of past Honors students.

My thesis documentary should leave people to wonder more about how things came to be. As I have now come to value documentary works as a Honors-style movie, I hope that audience members will also see the worth in diving into the past. People should value these stories as the reason why they can now enjoy the benefits of Honors. I hope that people see that their story could not have begun without where people like Bruce Geelhoed or Warren Vanderhill's stories ended.

As I actually dove into the editing steps of creating the documentary, "Incubators of Innovation: The Honors College Oral History Project" I realized how big of a challenge I had accepted. I am not an editor. I have no formal training on editing. I do not have a multitude of high-tech gadgets and tools at my fingertips, just a simple Premiere file and a whole lot of organizing folders upon folders. Despite any setbacks I had, I completed a 19-minute (four minutes longer than the goal) documentary in the span of three weeks right before finals week with the help of two dedicated teammates and a professor.

Throughout the entire Spring 2019 semester, my class and I talked. We talked about history, pedagogy, changes. We did not film an interview until the last month of the four-month semester. As one would expect, the waiting period created some amount of anxiety. How could I sum up 60+ hours of footage into 1/240th of that amount? How would I be able to put off all of my classes in time to finish? How could I make a documentary lively? Surely, these concerns followed me into the very first day I

opened a Premiere file. Instead of feeling stressed, I prayed, and I did what I had to do. I worked, every day, and slowly watched this piece of work evolve into something I can now put on my resumé. It is a mix of history and video production, and I can truly say that I believe I have done both of those areas justice. One of my most proud moments was listening to Dr. Doyle's laughter and joy on April 23rd when we watched the final draft, and knowing he felt the same.

My biggest influence in my style would have to be the twenty-five wedding videos I have made in the past two years. Wedding videos, of course, are all about emotion and making the couple feel like they are right back at the day where everything began. Wedding videos are also about slowing down the big moments so that people can appreciate them. I used this same technique for the footage at Swarthmore College in Philadelphia.

I chose to make the introduction segment of this documentary have as much energy and passion in it as I could. Typical documentaries are slow, and every part fits that same tempo; however, I wanted to make people want to watch the rest of the video by making people feel the passion ebbing through the screen and into their eyes and ears. A more modern style fit because even though these are stories from the past, they are currently affecting our future. The stories being told are changing towns and cities and states and schools and careers, right now. People's stories didn't stop at college, because again, Honors was not a final resting place for our interviewees. It was a trampoline, pushing them into the modern world.

When it came time to begin editing the documentary, I had noticed a few things within my own interviews that stuck out: John Lee spoke of how Honors enabled him to become a local physician. Chris Flook spoke of how Honors enabled him to pursue many different careers at once, almost like a liberal arts education. Naomi Leeman spoke of how Honors enabled her to attend Harvard University for her master's degree. In my head, I put together a story in my head about Honors allowing people to pursue their innermost passions, ones that had to be brought out with the microscope of a higher education. When I met with Dr. Doyle and the video production team composed of myself, Hannah Gunnell, and Noah Nobbe, I found out that this idea had stuck out to them as well. And thus, the title "Incubator of Innovation" was chosen.

The most challenging and amazing task for me was to let go of responsibilities. I have always been one to take on every aspect of a project and work hard to get things done. I don't like having to trust people because I cannot ever assume the work will be completed. This was the only project in all of my time at Ball State that I truly let people in on my workflow. I remained the leader, but I let people critique my work and let my ego go. I asked people for help; I couldn't do it alone. While this is no significant academic finding, this was a huge leap of faith for me.

I have been studying video for 5 years. I have been studying as an Honors student for my entire life, but especially in my years at Ball State. Putting these two areas together into a work of art I can call my own masterpiece has been my pleasure. I can only hope that this film will not only inspire Honors students to be curious about our history as an Honors College, but it will show them that Honors is an enabler. It can carry students to wherever they want to go, and for me, that's a lifetime of getting to tell more stories as I have done here.

Ball State University Honors College Oral History Project

Spring 2019



**BALL STATE
UNIVERSITY**

Interviewees:

Chris Flook, Bruce Geelhoed, Naomi Leeman

Interviewer:

Jocelyn Hall

Project Director:

Dr. Michael Doyle

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Chris Flook

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Bruce Geelhoed

- Subject Research Documentation
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 - Post-Interview Correspondence

Naomi Leeman

- Subject Research Documentation
- Interview Questions and Documents
- Post-Interview Correspondence



We, Chris Flook (interviewee) and

We understand that the interview and supplementary items may be distributed to the public for educational purposes, including formats such as print, public programming, and the Internet. We agree to freely share the interview and supplementary items under the terms of a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (<https://creativecommons.org/licenses/by-nc-sa/4.0/>). This means that we jointly retain the copyright, but that the public may freely copy, modify, and share these items for noncommercial purposes under the same terms, if they include the original source information.

Interviewee

Date: 1-29-2019

Interviewer

Print Name: _____ (Signed): _____

Date: _____

**Project Director Michael Wm. Doyle, Associate Professor of History, Ball State University
Burkhardt Building 213, 2000 W. University Avenue, Muncie, IN 47306-0480**

(Signed): _____

Date: _____

Pre-Interview Contact Notes: Chris Flook

Time of Pre-Interview: 2:00-2:08 P.M., January 29, 2019

Pre-Interviewer: Nathan Rivers

- Chris Flook attended Ball State as a student for both his B.A. and his Masters. He earned his B.A. in 2003 in Telecommunications and minors in History and Film. He then earned his Masters here in 2007 in Digital Storytelling.
- He mentioned that he wasn't involved in any groups, but stated he was more part of projects done by Cardinal Filmworks.
- He noted that the faculty in the Honors College gave him the best college experience, with classes more based on discussion than the spewing of facts. He indicated that his experience in the honors college gave him the opportunity to excel in his course work everywhere else.
- After graduating, Flook worked freelance for a year before coming back to Ball State after finding a job on campus. He indicated that he worked at the Indiana Academy and worked with a couple of history grads. He then came to his current position in the telecommunications department of the College.
- Flook indicated that while he advises some Honors thesis projects, he currently doesn't teach honors.

Christopher Flook

Curriculum Vitae

2000 W. University Ave.
Ball State University
Muncie, IN 47306

caflook@gmail.com
765.730.0841

www.chrisflook.org

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Education

2007	M.A.	Ball State University, Department of Telecommunications <i>Digital Storytelling</i> - 4.0/4.0 GPA	(Muncie, IN)
2003	B.A.	Ball State University, Department of Telecommunications <i>Production w/Honors</i> - 3.77/4.0 GPA - Minors: Film Studies and History	(Muncie, IN)

Teaching Positions

2015 - Present	Lecturer of Telecommunications - Full-time faculty & graduate faculty member.	<i>Ball State University (Muncie, IN)</i>
2008 - 2015	Instructor of Telecommunications - Full-time faculty & graduate faculty member.	<i>Ball State University (Muncie, IN)</i>
2011 - 2013	iCOM Course Instructor - Online web design course.	<i>Ball State University (Muncie, IN)</i>
2009 - 2011	New York Times Knowledge Network Instructor - Online video and multimedia journalism courses. - Emerging Media Journalism Certificate.	<i>Ball State University (Muncie, IN)</i>
2004 - 2014	Workshop Instructor - Weekend and residential camp instruction for web design and video production. - Middle and high school students.	<i>Ball State University (Muncie, IN)</i>

Community-Based Experiential Projects

2010 - Current	Visit Indiana	http://www.welovetcom.com/visitindiana/ Production of a series of profile videos for the Indiana Office of Tourism Development. Students traveled to key state tourism destinations to produce the work. <i>(student immersive project)</i>
2018	Cardinal Cinema	https://vimeo.com/268719159 https://vimeo.com/268724381 Completion of short films and documentaries, entirely student produced, for WIPB-TV. <i>(student immersive project)</i>
2017-2018	Ball State Centennial	https://vimeo.com/album/5268380 Completion of a feature documentary, a short documentary, and several promotional videos to highlight and celebrate Ball State's Centennial Anniversary in 2018. <i>(student immersive project)</i>
2016	Indiana Torch Relay	http://indianatorchrelay.com/ Indiana celebrated its bicentennial anniversary with a 3,200 mile torch relay. A student team produced all photos, video, text, and social media for the relay along with another documentary team for the event. <i>(student immersive project)</i>
2016	George and Frances Ball Foundation	http://gfballfoundation.org/ Production of a website and associated videos for the George and Frances Ball Foundation. Students worked closely with foundation representatives to produce the work. <i>(student immersive project)</i>
2015	Indiana Crossrails	http://www.indianacrossrails.org/ Produced at the Virginia Ball Center for Creative Inquiry, the <i>Indiana Crossrails</i> project developed a media advocacy campaign for mass rail transit in the state of Indiana. Students worked closely with Amtrak. <i>(student immersive project)</i>
2013 - 2015	Ball Family Project	https://vimeo.com/96710414 Student team wrote, produced, and edited a documentary on the five Ball Brothers of Muncie, Indiana. <i>(student immersive project)</i>
2013 - 2015	Ball Brothers Foundation Series	https://www.ballfdn.org/ Student teams produced profile videos for area non-profits who were partially supported by the Ball Brothers Foundation. The videos were provided to the non-profits and the foundation. <i>(student immersive project)</i>

2013 - 2015	Primacy of Place:	http://www.theprimacyofplace.org/ Production of a series of videos explaining Muncie, Indiana's quality of place initiatives for the city. <i>(student immersive project)</i>
2013-2014	The Lenape on the Wapahani River	http://www.lenapeonthewapahani.org/ Student production of a ~30 minute documentary exploring the story of the Delaware/Lenape Native Americans during their time in Indiana after the end of the Revolutionary War. <i>(student immersive project)</i>
2011 - 2013	Historic Muncie	http://www.historicmuncie.org/ Student led documentary series and photos survey of the twelve nationally registered historic districts in Muncie. <i>(student immersive project)</i>
2013	Miami County Historical Society	http://www.miamicountyhistory.org/ Student production of a video series for the Miami County Historical Society in Peru, Indiana. <i>(student immersive project)</i>
2013	S.P.O.T.	http://www.bchumane.org/s-p-o-t/ Student production of a short documentary, commercial, and other videos for the Brown County, Indiana Humane Society's Serving Pets Outreach Program (S.P.O.T.). <i>(student immersive project)</i>
2012	Henry County Historical Society	https://vimeo.com/42441233 Production of two short social media PSA's for the Henry County, Indiana Historical Society. <i>(student immersive project)</i>
2009 – 2010	Your Downtown Muncie	http://www.yourdowntownmuncie.com/ Student production of a profile video series of the locally owned businesses in downtown Muncie. <i>(student immersive project)</i>

Advising

Honors Theses as Chair

- 2016 **A Sleep: Animated Horror:** Israel Horton
- 2016 **Why is the Equipment So Heavy?:** Cassandra Eiler
- 2015 **The Rise of RAW:** Daniel Johnson
- 2013 **ARF Promotional:** Hannah Barrick
- 2013 **The Making of Cheery Point:** Kelsey Williams
- 2010 **Foundations of History:** Austin Hepp & Brian Nash
- 2010 **NewsLink Animation:** Bryant Vanderweerd
- 2010 **Pardon My French:** Sterling Tipton

Master of Arts Theses/Creative Projects as Chair

- 2018 **The Monomyth: An Analysis of 20th Century Totalitarian Propaganda Films:** Dakota Myrick
- 2018 **Binary Reboot:** Jason Phillips
- 2018 **Portrayal of Domestic Violence in Media:** Jessica Lyle
- 2017 **Personalized Phrasebook: Guided, Self-Study Program to Conversational Fluency:** Daniel Fayette
- 2016 **Film and Digital Production: Independent Cinema Acquisition Strategies:** Aaron Webster
- 2016 **Education Enterprise: Accountability and the Public Dollar in New Wave Education:** Carolyn Case
- 2016 **Generation Why: A Motion Comic:** Austin Russell
- 2016 **Collaborative Auteurism:** Adrian Blackwell
- 2016 **The Underground Railroad in Indiana:** Alina Beteringhe
- 2015 **The Narrative Structure of Commercial Advertising Using *The Hero's Journey* By Joseph Campbell:** Chris Kosinski
- 2015 **The Structure of Audio Storytelling & Multimedia Narratives in Guerdric:** Miranda Wuestefeld
- 2014 **RAW Image Capturing Production and Post-Production of Non-Fiction Video:** Joe Sailer
- 2014 **Cheers Indiana: Brewing the Crossroads of Indiana:** Robert Mehling
- 2014 **The Monomyth as a Framework for Developing a Television Series:** Sam McClure
- 2014 **Heading for Home: Adaptive Reuse in the Circle City:** Kayla Eiler
- 2013 **Close to Home:** Brian Moore
- 2013 **Experiential Learning and Episodic Television: Pedagogical Practices in Writing and Producing Fictional Narratives:** Ryan Fernandez
- 2013 **Storytelling Through Design: Applied Design Thinking in a Narrative Construct:** Lemmy Saylor
- 2012 **A Khmer Reflection: Cambodia's Experience During the Pol Pot Regime:** Nick Freda

Master of Arts Theses/Creative Projects as Committee Member

- 2016 **Storytelling & Design: Resurrecting Disney's Abandoned Water Park:** Katelyn Paege
- 2015 **The Making of Out of Sight/Out of Mind: An Exercise in Camera Movement:** Shane Dresch
- 2015 **"It's Alive!" The Modern Prometheus in CGI:** Brandon Loshe
- 2015 **Under Shadows: Using the MDA Framework to Classify and Develop a Game:** Caleb Eno
- 2013 **Experiential Learning in Global Culture: The 2012 London Olympic Games as an Immersive Journalism Framework:** Alex Kartman
- 2012 **True Valor: A Study of the Future of Technology Through Gaming:** Lamar Clark-Gainous
- 2012 **Made in Indiana:** Joseph Vella
- 2012 **The Impact of Global Media on American and Chinese Cultures:** Jun Liang Wu

Independent Studies

Spring 2014	Short Film: <i>The Blue</i> - Ben Redar
Fall 2013	Short Film: <i>Live</i> - Aaron Webster
Spring 2013	Creative Video Series: <i>Color Theory</i> - Aaron Webster.
Fall 2012	Short Documentary: <i>Muncie Flyers</i> - Katie Hawkins.
Fall 2011	Web Comic: Web comic titled: <i>Suck Comic</i> - Kyle Broyles.
Fall 2011	Short Film: Production of the short film <i>Runes</i> - John Cannon
Spring 2011	Short Film: Production of the short film <i>The Brink</i> .
Fall 2010	Short Film: Production of the short film <i>Swerve</i> - Chris Kosinski.
Fall 2010	Web Episodic Series: Video series <i>Rejected Show</i> - Ryan Fernandez.

Research & Writing

Publications

- 2018 *Lost Communities of Delaware County, Indiana*. Arcadia Publishing, forthcoming in 2019.
- 2018 “Waste, Ignorance, and Flambeaux: Ominous Warnings from Indiana’s Oil and Gas Boom.” *Oil-Industry History, Volume 19*. Petroleum History Institute.
- 2017 *ByGone Muncie*. Weekly column in the Star Press, 2017 - current.
- 2017 *Beech Grove Cemetery Comes to Life*. M.T. Publishing Company, June 2017.
- 2016 *Delaware County Bicentennial Tidbits*. Weekly column in the Star Press throughout 2016.
- 2016 *Native Americans of East-Central Indiana*. Arcadia Publishing, June 2016.
- 2015 “A Future for the Discipline of Communication: Higher Education and its Generational Transformations.” *Iowa Journal of Education, Vol. 47, Number 2*, Fall 2015. Chesebro, Jim & Flook, Chris.
- 2015 “The Lenape on the Wapahani River: An Experiential Learning Documentary.” *Journal of Media Education*. Volume 6, Issue 1, January 2015; pages 15-22.
- 2015 “The Primacy of Place in Media Education: Digital Humanities and Community Development.” *Journal of International Digital Media and Arts Association*. Flook, C., Huth, K.
- 2013 “Digital Preservation: Integrating Technology, Research, and Visual Aesthetics in Experiential Learning Curriculum.” *Journal of Media Education*. Volume 6, Issue 1, January 2013; pages 5-7.
- 2010 “Creating Smartphone Interactive News and Advertising Content.” *The Journal of the International Digital Media and Arts Association*. George-Palilonis, J., Smith, K., Smith, S. Hanley, M., Tanksale, V. and Flook, C. (2010).
- 2010 “Your Downtown Muncie: Experiential Learning in Practice.” *Journal of Media Education*. Volume 1, Issue 3, July 2010; pages 31-34.
- 2006 “The Emotional Revolution Through Digital Media: The Internet as a Virtual Social Reality.” Published in *Review of Communications*. Volume 6, Issue 1 & 2, January 2006; pages 52-61

Conference Presentations

- 2015 “Liberal Arts in Media Pedagogy: Digital Humanities in Applied Media Education.” Ohio Communication Association. October, 2015.
- 2014 “The Lenape on the Wapahani River: An Experiential Learning Documentary.” Ball State Diversity Research Symposium. October 25, 2014.
- 2011 “Your Downtown Muncie: A Case Study of Experiential Learning.” Broadcast Education Association Conference. April 9-13, 2011; Las Vegas, Nevada.
- 2011 “Pedagogical Development of Multimedia Distance Learning.” Broadcast Education Association Conference. April 9-13, 2011; Las Vegas, Nevada.

- 2010 **“Improving Digital Content with a Graphically-Enhanced, Multimedia Mobile News and Advertising Application: A Case Study.”** National Newspaper Association Conference. September 29 - October 2, 2010; Omaha, Nebraska.
- 2010 **“One Job – Many Hats: Prepping Students for Careers Requiring Varying Expertise.”** Broadcast Education Association Conference. April 15-17, 2010; Las Vegas, Nevada.
- 2010 **“Dynamic Media Instruction: Balancing Aesthetics, Technical Expertise, and Multiple Communication Skills.”** Broadcast Education Association Conference. April 15-17, 2010; Las Vegas, Nevada.
- 2009 **“The Death of Mass Media: Ethical Considerations in Twenty-First Century Broadcast Education.”** Broadcast Education Association Conference. April 22-25, 2009; Las Vegas, NV.
- 2009 **“iMedia Interactive News, Information and Advertising Interface.”** Smith, K., Hanley, M., Tanksale, V., George-Palilonis, J., Smith, S. and Flook, C. (2009). Poster session presented at the Software Engineering Research Center Showcase, Purdue University.

Conference Papers

- 2017 **“Indiana’s Bicentennial Torch Relay: Experiential Learning in Engaged Community Service.”** Engagement Scholarship Consortium Conference. September, 2017.
- 2015 **“Localizing Narratives: Documentary in Community Development.”** Popular Culture Association. April, 2015.
- 2014 **“Catastrophic Millennialism in Film and Television in the 21st Century.”** Midwest Popular Culture Association. October 4-5, 2014.
- 2014 **“The Lenape on the Wapahani River: An Experiential Learning Documentary.”** Popular Culture Association/American Culture Association Conference. April 16-19, 2014; Chicago, IL.
- 2013 **“The Primacy of Place in Media Education Digital Humanities and Community Development.”** International Digital Media and Arts Association Conference. November 7, 2013; Laguna Beach, California.
- 2013 **“Gender and Leadership: Developing Soft Skills Through Experiential Projects”** Broadcast Education Association. April 7-10, 2013; Las Vegas, NV.
- 2012 **“From *Patton* to *Captain America*: The Hollywood Legend of the Second World War”** Popular Culture Association/American Culture Association Conference. April 11-14, 2012; Boston, MA.
- 2010 **“Improving Digital Content with a Graphically-Enhanced, Multimedia Mobile News and Advertising Application: A Case Study.”** National Newspaper Association Conference. September 29 - October 2, 2010; Omaha, Nebraska.
- 2009 **“What to Teach: Dynamic Curriculum for the Changing Media Landscape.”** Broadcast Education Association Conference. April 22-25, 2009; Las Vegas, Nevada.
- 2007 **“Masculinity and online social networks: Male self-identification on Facebook.com.”** Geidner, N. W., Flook, C. A., & Bell, M. W. (2007, April). Paper presented at Eastern Communication Association 98th Annual Meeting, Providence, RI.

Poster Sessions

- 2012 **“Visit Indiana.”** Indiana Campus Compact Service Engagement Summit. March 29-30, 2012; Indianapolis, IN.
- 2009 **“iPhone News & Advertising Application.”** Hanley, M., Tanksale, V., George-Palilonis, J., Smith, K., Smith, S. and Flook, C. (2009). Poster session presented at the Apple AcademiX 2009 Conference, Indianapolis.
-

Thesis

- 2007 ***A Critical Analysis of Masculinity Portrayals in Film: Definition, Ideal, and Possible Solution:*** Master of Arts Thesis – Department of Telecommunications, Digital Storytelling
- Advisors: Dr. James Chesebro (chair), Dr. Joseph Misiewicz, Dr. Beth Mesner.

Professional

Personal Projects

2018	<i>Saboteur</i>	https://vimeo.com/294647362 (password: saboteur11) Second World War documentary.
2014-Current	Small Town Indiana	http://smalltownindiana.com/ Photo survey of Indiana's small crossroads, hamlets, villages, and small towns.
2017	Tiny Indiana	http://www.tinyindiana.com/ Macro photography project of native plant species in Indiana. Project was funded with an Individual Artist Grant.
2014	Muncie Public Art	http://publicart.munciearts.org/ Photo survey of all public art in the city of Muncie. Produced all photography and the associated website.
2013-2014	Indiana Courthouse Squares	http://indianacourthousesquare.org/ Photographed all 92 Indiana County courthouses and their adjacent squares. The photography survey is part one of a much larger project to document all of the town squares in the state of Indiana.

Industry Positions

2002-2010	New Media Production/Video Specialist	<i>Indiana Films (Muncie, IN)</i> - Develop, direct, produce, and edit video projects for municipal and corporate clients. Examples can be seen at www.chrisflook.org/portfolio/ . - Integrate traditional forms of video productions with existing websites to enhance aesthetic appeal and to increase online viewers.
2007-2009	Video Producer/Editor	<i>Indiana Films & Muncie Sanitary District (Muncie, IN)</i> - Develop, produce, and edit the video marketing campaign for the Muncie Sanitary District.
2007	N.A.B. Media Show Representative	<i>Avid Technology (Las Vegas, NV)</i> - Conducted interviews, produced/edited videos, and blogged for Avid's 2007 NAB booth.
2004-2006	Director of The Star Press Video Integration (Pilot)	<i>The Star Press (Muncie, IN)</i> - Produced and edited video for <i>The Star Press</i> newspaper's online pilot video program. Program included editing news packages, sports highlights, 30-second advertisements, and the Careerbuilder Showcase.

Academic Non-Teaching Positions

- 2010-2014 **Multimedia Specialist** *The Foundation of America (The Indiana Academy)*
- Coordinate all media materials for a Teaching American History grant funded by the Department of Education.
- Developed, designed, and coordinated all multimedia components of the grant including websites, video, and print materials.
- 2004-2008 **Multimedia Coordinator** *The Indiana Academy (Muncie, IN)*
- Design and develop websites that serve as marketing and resource tools for various academic programs.
- Incorporate marketing strategies into handouts, flyers, programs, and displays for promotional and informational purposes.
- 2007-2011 **Video Editor/Web Developer** *Project Zhongwen (The Indiana Academy)*
- Edit online video, distance education courses for a Foreign Language Assistance Program (FLAP) grant funded by the Department of Education.
- Developed, designed, and coordinated all multimedia components of the grant including websites, video, and print materials.
- 2006-2010 **Video Editor/Web Developer** *Building a Nation (The Indiana Academy)*
- Coordinate all media materials for a Teaching American History grant funded by the Department of Education.
- Developed, designed, and coordinated all multimedia components of the grant including websites, video, and print materials.
- 2004-2007 **Video Editor/Web Developer** *Bridging the American Experiment (The Indiana Academy)*
- Coordinate all media materials for a Teaching American History grant funded by the Department of Education.
- Developed, designed, and coordinated all multimedia components of the grant including websites, video, and print materials.

Freelance

- 2004-Present **Web Design, Video Editing, Flash Animation, Graphic Design**
- Various multimedia production, development, design, editing, and engineering for clients.
- Clients: Muncie Family YMCA, The Star Press, Ball State Department of Journalism, World Media Group, Will Town Communications, Lifetouch Inc., Biota Bio Sciences, Ryland Ricks, Indiana Films, the City of Muncie, Muncie Downtown Development, the Muncie Sanitary District, Christopher B. Burke Engineering, the City of Lafayette, Bayonet Media, Stanley Tool, Frazier Attorneys, Bayonet Media, and the Indiana Office of Tourism Development.

Professional Portfolio

Graphics, Web Design, Video Production, Photography, Motion Graphics: <http://www.chrisflook.org/>

Skill Sets

Software

Program	Experience	Expertise
Premiere Pro	Fifteen	Advanced
Encore	Ten	Advanced
After Effects	Fifteen	Advanced
Final Cut Pro	Seven	Advanced
DVD Studio Pro	Seven	Advanced
Motion	Six	Advanced
Avid Media Composer	Seven	Intermediate
Auditions	Ten	Advanced
Pro Tools	Two	Beginning
Photoshop	Fifteen	Advanced
Illustrator	Thirteen	Advanced
InDesign	Thirteen	Advanced
Dreamweaver	Thirteen	Advanced
Maya	One	Beginning
Cinema 4D	One	Beginning

Scripting

Language	Experience	Expertise
HTML 5/XHTML/DHTML	Fifteen	Advanced
CSS 3	Fifteen	Advanced
JavaScript	Four	Intermediate
PHP	Three	Beginning
MYSQL	Three	Intermediate
XML	Four	Advanced

Production

- Directing, producing, and editing short form and long form documentaries, commercials, and profile videos for broadcast television, internet, and mobile distribution.
- High Definition cameras/camcorders (Sony F3, Canon 5D, C100, & C300).
- Production skill-sets including lighting, audio acquisition (dynamic and condenser microphones, uni/omni – directional microphones, and various wireless mics).
- Web development skill sets include design, code development, dynamic scripting, database management, and development/installation of various content management systems.
- General graphic design skills for print related materials – vector and raster graphics.
- Motion graphic animation and compositing.

Service

Professional Service

2018	Aurora Awards Judge	<i>Aurora Awards</i>
2018	NATAS Awards Judge	<i>National Academy of Television Arts and Sciences</i>
2018	NATAS Awards Editing	<i>National Academy of Television Arts and Sciences</i>
2017	NATAS Awards Judge	<i>National Academy of Television Arts and Sciences</i>
2016	NATAS Awards Judge	<i>National Academy of Television Arts and Sciences</i>
2014	NATAS Awards Judge	<i>National Academy of Television Arts and Sciences</i>
2013	Aurora Awards Judge	<i>Aurora Awards</i>
2012	NATAS Promotions/Editor	<i>National Academy of Television Arts and Sciences</i>
2009-2011	NATAS Emmy Evaluator	<i>National Academy of Television Arts and Sciences</i>
2010	Video in Transition	<i>Hoosier State Press Association</i>
2009	Film Indiana Faculty Mentor	<i>Film Indiana (State of Indiana)</i>
2007	Harvest Moon Film Festival Evaluator	<i>Film Festival (Muncie, IN)</i>
2004	Starving Artist Film Festival Evaluator	<i>Film Festival (Muncie, IN)</i>
2003	Heartland Film Festival Evaluator	<i>Film Festival (Indianapolis, IN)</i>

University Service

2013-2016	Friends of Bracken Board	<i>Ball State University</i>
2013-2014	Presidential Immersive Learning Faculty Fellow	<i>Ball State University</i>
2011-2012	International Committee	<i>C.C.I.M. (Ball State University)</i>
2010-2012	Information Technology Committee	<i>Ball State University</i>
2009-2010	Marketing Committee	<i>C.C.I.M. (Ball State University)</i>
2009-2011	Symposium Committee	<i>C.C.I.M. (Ball State University)</i>
2009-2018	David Letterman Scholarship Judge	<i>Dept. of Telecommunications (Ball State University)</i>
2009	Behind the Scenes at the Zoo - Evaluator	<i>Dept. of Biology (Ball State University)</i>
2008-2009	Indianapolis Center Committee	<i>C.C.I.M. (Ball State University)</i>
2009	Frog Baby Film Festival	<i>Dept. of Telecommunications (Ball State University)</i>
2008	International Committee	<i>C.C.I.M. (Ball State University)</i>

Departmental Service

2011-Present	Resource Manager	<i>Dept. of Telecommunications (Ball State University)</i>
2010-2015	Storage/Assessment Server	<i>Dept. of Telecommunications (Ball State University)</i>
2008-Present	WeLoveTCOM.com	<i>Dept. of Telecommunications (Ball State University)</i>

Community Service

2014-Present	The Delaware County Historical Society - President	<i>Muncie, IN</i>
2014-2016	Indiana Barn Foundation - Board Member and Secretary	<i>Indiana</i>
2013	Muncie Arts and Culture Council - Photo survey of all public art.	<i>Indiana</i>
2010-2012	The Smart Living Project - Board Member	<i>Muncie, IN</i>
2010-2012	Muncie Young Professionals Group - Chair of the marketing committee	<i>Muncie, IN</i>

Other

Grants

2018	Hurley Goodall Statue - Grant writer (external \$20,000).	<i>Ed and Virginia Ball Foundation</i>
2017	Delaware County Historical Society - Redevelopment 2 - Grant writer (external \$92,000).	<i>G. & F. Ball Foundation</i>
2016	Indiana Individual Artists Grant - Grant writer and project director (external \$1,100).	Indiana Arts Council
2016	Indiana Bicentennial Torch Relay - Grant writer and faculty advisor (internal \$13,000).	Ball State University
2016	Indiana Bicentennial Torch Relay - Grant writer and faculty advisor (external \$70,000).	<i>Indiana Office of Tourism Development</i>
2015	Delaware County Historical Society - Redevelopment 1 - Grant writer (external \$92,000).	<i>G. & F. Ball Foundation</i>
2015-2016	George and Frances Ball Foundation: Website and Video Profiles - Grant writer and faculty advisor (external \$67,210).	<i>G. & F. Ball Foundation</i>
2015-2016	Historic Preservation Education Grant - Grant writer and photographer (external \$1,000).	<i>Indiana Humanities & Indiana Landmarks</i>
2014	Muncie Public Art - Photographer and web developer (external \$3,000).	<i>Muncie Arts and Cultural District</i>
2014	Assessment Grant - Grant writer - server rebuild project. (internal \$1,000).	<i>Office of Effectiveness, Ball State University</i>
2014-2015	Historic Preservation Education Grant - Grant writer and photographer (external \$1,000).	<i>Indiana Humanities & Indiana Landmarks</i>
2013-2015	Ball Family Legacy - Instructor, grant writer, and project director (external \$120,500).	<i>Ball Brothers Foundation</i>
2013-2016	Visit Indiana 2 - Instructor and project director (external \$67,000).	<i>Indiana Office of Tourism Development</i>
2013	Lenape on the Wapahani - Instructor, project director, grant writer, and project director (internal \$17,000).	<i>Ball State University</i>
2013	Indiana School for the Deaf: Expanding Opportunities for Indiana Families - Grant writer (internal \$10,810).	<i>Ball State University</i>
2011-2013	Visit Indiana 1 - Instructor and project director (external \$45,000).	<i>Indiana Office of Tourism Development</i>

2011-2013	Historic Muncie: Preserving Middletown's Neighborhoods - Instructor and grant writer (internal \$56,000). - Provost Initiative Grant for immersive learning.	<i>Ball State University</i>
2010-2015	The Foundation of America - Web designer, video editor, and media coordinator.	<i>U.S. Department of Education</i>
2007-2011	Project Zhongwen - Web designer, video editor, and content manager.	<i>U.S. Department of Education</i>
2009-Present	Project CLUE-Plus - Web designer, video editor, and media coordinator.	<i>U.S. Department of Education</i>
2009-2010	Article 7 Training - Editor and animator.	<i>Indiana Department of Education</i>
2006-2010	Building a Nation - Web designer, video editor, and media coordinator.	<i>U.S. Department of Education</i>
2009-2010	Your Downtown Muncie - Instructor and grant writer (internal \$42,000). - Provost Initiative Grant for immersive learning.	<i>Ball State University</i>
2009	Interactive Advertising, Information, and News - Provost Initiative Grant for immersive learning.	<i>Ball State University</i>
2004-2007	Bridging the American Experiment - Web designer, video editor, and media coordinator.	<i>U.S. Department of Education</i>

Memberships

2010-2018	National Academy of Television Arts & Sciences (Lower Great Lakes Chapter)
2008-2013, 2018	Broadcasters Education Association
2012	Popular Culture Association
2009	American Pixel Academy

Personal Awards & Fellowships

2018	NATAS Emmy - Motion Graphics: A Christmas Truce
2018	CCIM Faculty Member of the Year
2018	Faculty Member of the Year - Department of Telecommunications, Ball State University
2017	Platinum Pixie Award - Motion Graphics: It's A Wonderful Life Opening
2017	Creative Endeavour Award - Ball State University
2017	NATAS Emmy - Lifestyle Program: The Story of George and Frances Ball
2017	NATAS Emmy - Animation: It's A Wonderful Life Opening
2016	Accolade Award of Recognition - Editing: George and Frances Ball Foundation: History
2016	Gold Pixie Award - Motion Graphics: Gift of the Magi
2015	Accolade Award of Recognition: Title/Credit Design. Primacy of Place.
2014	Gold Pixie Award - Motion Graphics: Miracle on 34th Street
2014	Gold Pixie Award - Visual Effects: The Lenape on the Wapahani
2014	Accolade Award of Excellence - Special Effects/Animation: A Legacy Etched in Glass
2014	20 Under 40: M Magazine.
2014	NATAS Emmy: Lifestyle Program. "MidWest Restoration Festival" as Editor.
2014	Accolade Award of Merit - Graphics/Titles: The Lenape on the Wapahani
2014	NATAS Emmy: Graphics/Animation. "Miracle on 34th Street" as Motionographer.
2014	Dick Greene Memorial Award: City of Muncie
2014	WLBC/Ball State Federal Credit Union - Difference Maker of the Month: April
2014	IDNR - D.H.P.A. - Best Photo of the Year: Indiana's Courthouse Squares
2013	Community Engagement Award - C.C.I.M., Ball State University
2012	Gold Pixie Award for Motion Graph, Effects, and Animation: War of the Worlds Opening
2012	President's Immersive Learning Faculty Fellow - Ball State University
2012	Shafer Fellow for Historic Muncie - Ball State University
2012	Faculty Member of the Year - Department of Telecommunications, Ball State University
2011	Professionalism Award - C.C.I.M., Ball State University
2011	Academy of Television Arts and Sciences: 2011 Faculty Fellow
2009	AT&T Big Mobile Campus Challenge Winners (2nd Place)
2009	Outstanding Use of High Technology Award - C.C.I.M., Ball State University
2008	Graduate Student of the Year, Digital Storytelling M.A. Program

Awards Students Won for Projects

2018	Heartland Film Festival - Indiana Spotlight Series: From Normal to Extraordinary
2017	Heartland Film Festival - Indiana Spotlight Series: Everlasting Light
2017	Mercury Award for the Best Public Relations Campaign: U.S. Travel Association - Torch Relay
2017	Platinum Best of Show Aurora Award: Torch Relay Highlights
2017	Gold Aurora Award: Everlasting Light: The Story of Ind. Bicen. Torch Relay
2017	3rd Place - Student Television Documentary/Public Affairs: Everlasting Light
2017	Best Online Student Multimedia - Society of Professional Journalists: Torch Relay
2017	Indiana Association of School Broadcasters - Best Video In Depth: Everlasting Light
2017	Award of Honor - Pinnacle Awards PRSA Hoosier Chapter: Torch Relay
2017	Accolade Award of Merit: Cinematography: Everlasting Light: The Story of Ind. Bicen. Torch Relay
2017	Accolade Award of Merit: History/Biography/Travel: Everlasting Light
2017	Accolade Award of Merit: Documentary/Program/Series: Everlasting Light
2017	Accolade Award of Merit: Documentary Short: Everlasting Light: The Story of Ind. Bicen. Torch Relay
2017	ECI ADFED - ADDY - Judge's Choice - Best in Show: Torch Relay
2017	ECI ADFED - ADDY - Gold Addy Award in Film, Video, Sound for Public Service: Torch Relay
2017	Summit Emerging Media Award - Leader: Indiana Bicentennial Torch Relay project.
2016	NATAS Emmy: Crafts. Photographer - Non-News: All Aboard for the American Dream. Dan Edwards.
2016	Accolade Award of Merit: History/Biographical: George & Frances Ball Foundation: History
2016	Accolade Award of Recognition: Direction: George & Frances Ball Foundation: History
2016	Accolade Award of Recognition: Cinematography: George & Frances Ball Foundation: History

2016 **Accolade Award of Merit: Research:** George & Frances Ball Foundation: History
 2016 **Accolade Award of Merit: Cinematography:** George & Frances Ball Foundation: Arts & Culture
 2016 **Accolade Award of Merit: Editing:** George & Frances Ball Foundation: Arts & Culture
 2016 **Accolade Award of Recognition: Lighting:** George & Frances Ball Foundation: Arts & Culture
 2016 **Accolade Award of Recognition: Direction:** George & Frances Ball Foundation: Arts & Culture
 2016 **Student Gold ADDY - Best Television Advertising Campaign:** BSU 2016 Commercial Series
 2016 **Accolade Award of Merit:** Ball State Community Engagement Commercial - Commercial
 2016 **Accolade Award of Merit:** Ball State Community Engagement Commercial - Direction
 2016 **Summit Leadership Award:** Primacy of Place
 2015 **Gold Aurora Award:** All Aboard for the American Dream - Cinematography
 2015 **Gold Aurora Award:** All Aboard for the American Dream - Writing
 2015 **Gold Aurora Award:** Indiana Crossrails: A Transit Choice - Directing
 2015 **Gold Aurora Award:** Indiana Crossrails: A Transit Choice - Editing
 2015 **Gold Aurora Award:** Indiana Crossrails: A Transit Choice - Cinematography
 2015 **Gold Aurora Award:** Indiana Crossrails: A Transit Choice - Documentary - Issue
 2015 **Accolade Award of Merit:** Commercial/Infomercial. Primacy of Place.
 2015 **Accolade Award of Merit:** Use of Film/Video for Social Change. Primacy of Place.
 2015 **Accolade Award of Merit:** Documentary Short. BBF Series: Muncie Civic Theatre.
 2015 **Accolade Award of Merit:** Nonprofit/Fundraising. BBF Series: Muncie Civic Theatre.
 2015 **Accolade Award of Merit:** Cinematography. All Aboard for the American Dream.
 2015 **Accolade Award of Merit:** Direction. All Aboard for the American Dream.
 2015 **Accolade Award of Merit:** Commercial/Infomercial. All Aboard of the American Dream.
 2015 **Accolade Award of Merit:** Documentary Short. Indiana Crossrails: A Transit Choice.
 2015 **Accolade Award of Merit:** Direction. Indiana Crossrails: A Transit Choice.
 2015 **Accolade Award of Merit:** Editing. Indiana Crossrails: A Transit Choice.
 2015 **Accolade Award of Merit:** Documentary Program/Series. Indiana Crossrails: A Transit Choice.
 2014 **Platinum Aurora Award - Best of Show:** Documentary. Legacy Etched in Glass.
 2014 **Accolade Award of Excellence - Cinematography:** A Legacy Etched in Glass - A. Webster DP
 2014 **Accolade Award of Excellence - Lighting:** A Legacy Etched in Glass - A. Webster as DP
 2014 **Accolade Award of Merit - Direction:** A Legacy Etched in Glass - B. Redar as Director
 2014 **Accolade Award of Excellence - Documentary Short:** A Legacy Etched in Glass
 2014 **Platinum Aurora Award - Best of Show:** Documentary. "Lenape on the Wapahani River"
 2014 **NATAS Emmy:** Lifestyle Program. "MidWest Restoration Festival" Kayla Eiler as Director.
 2014 **Accolade Award of Merit - Cinematography:** The Lenape on the Wapahani
 2014 **Accolade Award of Excellence - Best Short Documentary:** The Lenape on the Wapahani
 2014 **Indiana Association of School Broadcasters:** Miami County Hist. Society - Corporate Video
 2014 **Indiana Association of School Broadcasters:** Visit Indiana - Glass Trail - Corporate Video
 2014 **Indiana Association of School Broadcasters:** A History Dear to Our Hearts - Video In-Depth
 2014 **Indiana Association of School Broadcasters:** Miami County Hist. Society - Television Spot
 2013 **Gold Aurora Award:** Serving Pets Outreach Team - Documentary
 2013 **Gold Aurora Award:** Serving Pets Outreach Team - Donor Video
 2013 **Gold Aurora Award:** A History Dear to Our Hearts
 2013 **Gold Aurora Award:** Visit Indiana - Glass Trail
 2013 **Accolade Award of Merit:** Muncie's Stewards
 2013 **Accolade Award of Excellence:** Visit Indiana 2012/2013
 2013 **Indiana Short Film Festival Official Selection:** *Stories and Legends*
 2013 **Bronze Summit Creative International Award - Best Non-Profit Website:** Historic Muncie
 2013 **IDNR - D.H.P.A. - Best Photo of the Year:** Andrew Bissonette with Historic Muncie
 2013 **ADDY - Best Web Campaign:** Visit Indiana Series 2012
 2012 **Governor's Award for the Preservation of Historic Places:** Historic Muncie
 2012 **Dick Greene Memorial Award:** Historic Muncie
 2012 **Heartland Film Festival Official Selection:** *Stories and Legends*
 2012 **Platinum Aurora Award - Documentary Best of Show:** Historic Muncie/*Stories and Legends*
 2012 **Gold Aurora Award:** Visit Indiana - Ft. Wayne
 2012 **Gold Aurora Award:** Visit Indiana - Conner Prairie

- 2012 **Gold Aurora Award:** Henry County Historical Society - Commercial A
- 2012 **ADDY - Best Web Campaign:** Visit Indiana Series 2011
- 2010 **NATAS Emmy:** Crafts. Photographer - Non-News. "Your Downtown Muncie." Joseph Vella.
- 2010 **NATAS Emmy:** Commercial. "Your Downtown Muncie: MITS." Andrew Bissonnette, Joseph Vella

Jocelyn Hall

March 24, 2019

HONR 390-09 Oral History Workshop: Ball State University Honors College Oral History Project

Dr. Michael Doyle

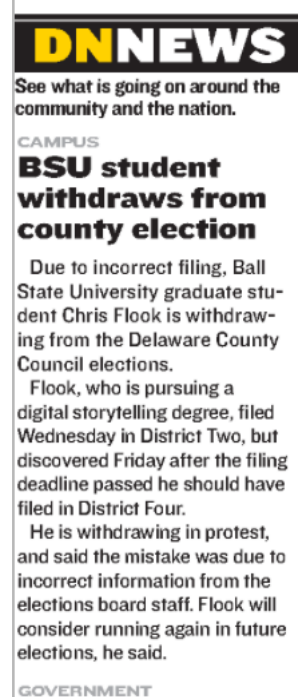
Topics for Oral History Interview with Chris Flook on March 25, 2019, Ball State University,
Muncie, Indiana

<https://cardinalscholar.bsu.edu/handle/handle/190342> Honors thesis

<https://cardinalscholar.bsu.edu/handle/handle/188311> Grad thesis

<https://dmr.bsu.edu/digital/search/searchterm/Chris%20flook/field/all/mode/all/conn/all/order/nosort/ad/asc/page/36>

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/77785/rec/703> withdrew from election as a grad student for filing in wrong district, ran for Delaware County District Council in 2 instead of 4



Event	Date	Notes
CURRENT EVENTS		<p>Born in 1980</p> <p>October 13 1983: The first commercial cell phone call is made.</p> <p>1984- Macintosh introduced</p> <p>1986- Chernobyl nuclear meltdown</p> <p>1988- George Bush prez</p> <p>1989- Berlin Wall fell</p>
Yorktown High School	1996-1999	<p>Parents and siblings?</p> <p>-Economy, extra money or tight?...did you know you could afford college?</p> <p>-What was BSU like?</p> <p>-Your opinion?</p> <p>-involvement in Honors curriculum?</p> <p>-Type of student?</p> <p>-Career/Life Goals/Ideal Location?</p> <p>-Expectation to go to college/BSU?</p>
B.A. in TCOM. Minor in History and Film	(Graduated in) 2003	<p>No group/club involvement</p> <p>-Use of time, jobs?</p> <p>-Hobbies, passions?</p> <p>-Where did you live?</p> <p>-Friends/community- pranks, fun times. Happy?</p> <p>-Interactions with Honors students</p> <p>-Muncie environment-food options?</p>

		<p>Cardinal Filmworks</p> <p>Honors College</p> <ul style="list-style-type: none"> -Why be in Honors? -Importance of discussion -Structure / environment of classes -Favorite professors -Immersive learning -How did Honors affect regular courses -favorite project here and TCOM -Dean Reubel (started in 2000) <ul style="list-style-type: none"> -Effect on life as teacher -Why not teach honors -Relation to his classes now <p>TCOM professors still here?</p> <p>Pressure to be the best?</p> <p>Immersives?</p> <p>If you could say something to your 21-year-old self, what would it be?</p> <p>Career Goals?</p>
M.A. in Digital Storytelling	(Graduated in) 2007	<p>4.0 GPA</p> <ul style="list-style-type: none"> -Why pursue a masters? ---Mentors? -What made you stay here? <p>2007- Letterman Building opened.</p> <p>Thesis on the portrayal of masculinity in film</p> <p>Solution</p>

		<p>-Mostly male to female college and industry</p> <p>-Must you protect females in classes?</p> <p>President Jo Ann Gora 2004-2014</p> <p>-changes, successes. woman</p> <p>County Election Scandal</p> <p>-filed in the wrong district and withdrew post-deadline?</p>
Freelance, Indiana Academy, History Grad work	2007-2008	-Why decide to teach and not freelance?
TCOM Department Workshop Instructor	2004-2014	<p>-Was teaching something you wanted?</p> <p>Weekend and residential camp instruction for web design and video production for high school students</p>
Online courses for New York Times Knowledge Network and iCOM	2009-2013	
TCOM Instructor	2008-15	<p>Difference between lecturer</p> <p>2010- Conference in Las Vegas</p> <p>“One Job – Many Hats: Prepping Students for Careers Requiring Varying Expertise”</p> <p>-What role do you carry as an instructor?</p>
Lecturer of TCOM	2015-Now	<p>-Describe current position</p> <p>-Interactions with Honors</p> <p>Students/Teaching</p> <p>-Is liberal arts more important than hard skills?</p> <p>-Why not just teach strict video?</p> <p>-How do you know what to teach when all tech changes?</p>

		<p>-What's the most proud you have been of students? -Goal for all students post-graduation</p> <p>Technology -evolution of students -changes, similarities -impact on classes, lectures</p> <p>Projects -How to get new projects -Most important project to you -How are immersive learning projects best when only the top can participate? -democracy, not communistic, liberal arts? -how has Honors shaped the way you run these?</p> <p>Community -Why is it important to document Muncie in docs and films? -Middletown Studies **2017- "Better Together" campaign to bridge Muncie and BSU ---- helpful?</p> <p>Personal -Passions, hobbies? -What do you do after work that fuels you?</p>
Author- 3 books	2019	<p>Lost Towns of Delaware County, Indiana (100)</p> <p>Photograph all hamlets, villages and towns in Indiana (Facebook</p>

		<p>page with 17k likes, almost like its own oral history)</p> <p>-Wrote about Native Americans, Beech Grove Cemetery</p>
<p>President of Delaware county historical society</p> <p>Statue of Hurley Goodall in Muncie</p> <p>Blogger for Visit Indiana tourism website</p> <p>Writes about local history in Star Press</p> <p>Free-lance production, post, photo, web design, graphics</p>	2019	<p>-View of self</p> <p>-Career definition</p> <p>-Nervous talking about yourself?</p> <p>----Why be so involved?</p>
	<p>Where to go from here?</p> <p>How has Muncie changed?</p> <p>Do you want to leave?</p> <p>What's holding you here?</p>	

Archives and Special Collections

University Libraries



Ball State University
Bracken Library, Room 210
Muncie, IN 47304

Phone: 765-285-5078
FAX: 765-285-8149
Email: libarchives@bsu.edu

Ball State University Oral Histories

Archival Identification:

Digital Identification:

Interviewer(s): Jocelyn Hall

Interviewee(s): Chris Flook

Date of interview: 3/25/2019

Hall: This is Jocelyn Hall with the Ball State University Honors College Oral History Project. I am here today, on March 25th, 2019 in Muncie, Indiana. I'm talking with, Chris Flook, a lecturer of TCOM. I would like to start by asking you where and when you were born.

Flook: I was born here in Muncie, just across the street at Ball Memorial Hospital on May 7th, 1980.

Hall: And can you tell me more about your childhood, what it was like growing up in Muncie?

Flook: I didn't really actually grew up in Muncie. There was, a, there's like – at the time, there was a no man's land between Muncie and Yorktown and it was just like a residential addition. Now it's – as Yorktown, it's been consumed. So it's just like just outside of town. But it was really nice. It was like, it wasn't like a forested area, but it was more rural than what you would have in town. So we had a really big yard in a forest, like a, like a woods in the back yard.

[1:00]

Hall: There were a lot of like events growing up. I looked up from the 80's, all the things that were going on. So the most interesting thing was the first cell phone was made in 1983 and then the first Macbook was made in 1984. So did any of that – When did you first experience those sort of things?

Flook: Well, in the 80's, the only people that had cell phones were doctors. And when I was in high school in the late nineties, the people – cell phones were considered drug paraphernalia cause the only people that had cellphones were drug dealers and doctors. So you couldn't have a cell phone when you were in, when you were in high school. So I did not have a cell phone. Our first family computer was an Apple 2E which had a green screen, and actual floppy disks. And we played like,

what's – Oregon Trail and like really simple games, Where in the World is Carmen, San Diego, that kind of thing. They're like learning games that we had for it.

[2:00]

Hall: So if you didn't have a lot of technology, what did you do when you were in your adolescence?

Flook: So we had a big yard. So, I spent a lot of time outside. We had a garden at one point and then it was big, it was like an acre and a half – the yard was an acre and a half. And then the woods behind the house wasn't, it wasn't our family's property, but we would, we would explore back there a lot. And then when I got a little older, I would ride my bike. A lot of my friends lived in town on this, this, this side of town. So I would ride my bike up into, around this area and we would just like go to McDonald's [laughs]. Wasn't a whole lot to do.

Hall: Can you tell me more about your parents and your siblings and things like that?

Flook: Yeah. Mom was a teacher. She taught at Saint Mary's here in Muncie. And then in, I don't know, the late nineties, she got a job at Union High School, Union Middle High School. It's a little

[3:00]

tiny town called Modoc about 45 minutes away. And then my dad was an electrical engineer at a Westinghouse, which then became ABB and they'd build like big transformers for, like the electrical grid and not like here in the United States, but around the world. So he would do that there. And then also he'd travel. For a period in like the mid-late-eighties, he'd go a lot to Venezuela and other countries. And just to like install these, these transformers.

Hall: So was he home a lot then or was he out of town?

Flook: Well, I mean for most of, most of the time he was at home, but there were periods. Like the factory would, they laid off a couple of times and then he just, he would get a job as like a freelance contractor and he'd go to these places and then set up. So the times that he was traveling, he was traveling, but then the times he was here, he was, he was here.

Hall: So was there ever any times where money was tight in your family?

[4:00]

Flook: So yeah, there were, there were periods in the early 80's that I – I don't think we were ever poor, but there were times in the early eighties that I would say my family struggled because they were, they were, you know, dad was laid off and mom up until I was about five or six, did not work. So, she taught for a few years and then took time off to raise me and my sisters and then went back to teaching in the late eighties. But I mean, there was a couple of years that were difficult, but they, they made it.

Hall: So in that aspect, did you ever – did you know that you were going to Ball State or to college during that time or were there doubts?

Flook: There were never any questions about going to college. The family was just very adamant about that. I mean, I obviously wanted to for all kinds of reasons. But no, my parents and grandparents started putting money back the day I was born. They did the same thing for my sisters too. So, I mean, there wasn't a huge amount of money, but by the time I was

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ready to go to college, there was, there was money in place to, to go.

Hall: So in your growing up years, what did you think about Ball State? Like what, like was it ever in your head? Did you know about it?

Flook: Yeah, I mean there's no way you could grow up in Muncie at that, at least at that time without knowing about it. So, my dad, he never finished, but he went to Ball State twice and started for like Environmental Management when he got out of the military. And then went back for Computer Science, but he never finished. My mom has a master's degree from the Teacher's College and an undergraduate degree in the Teacher's College and went, I mean, so I'm a, both of my sisters went to Ball State, so it was just sort of a pervasive thing. When I was in high school, it was, it was the uncool thing to do. So like if you were going to go to college and you went to Central or Yorktown or West El,

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you don't go to Ball State, you don't go to the townie school, you go to IU or Purdue. And so there was always an, there's a bit of awkwardness, but Ball State had provided the best like scholarships for me. It made the most sense for what I wanted to do. It was then, it has now – has the strongest TCOM [Telecommunications] program compared to anybody else. Really. Not even just Indiana, but outside. And it just made a lot of financial sense. I did not want to, I mean, student loans are outrageous now, but they weren't, they weren't that much better when I went in the nineties and I did not want to graduate with like \$40,000 worth of debt if I went to some place in southern California or whatever.

Hall: Okay. So then going back and talking about your experience in elementary school and middle school, what was that like for you? Like what sticks out?

Flook: Yeah. So I went to Saint Mary's, which is a private Catholic school. Again, just a couple blocks away from kindergarten through eighth grade. There was no high school. So then I transferred to

[7:00]

Yorktown. And a lot of people I think, and I'm sure every Catholic school is different, but a lot of people give Catholic schools like a lot of crap. And I think it was, I think it probably prepared me better for education than anything else because the focus was on intellectual pursuits. And it was, it was – they had the sophisticated, I think now looking back, they had sophisticated curriculum where you learned. So when I got into high school, we were reading stuff as, as a sophomore that like we read in the seventh grade. And there was nothing that was terribly complex. But like I understood a lot. My high school was far easier for me than I think some of my peers simply because there was so much that the, the, the school prepared me for. And the nuns that always get shit on for slapping you on the back of hands with rulers – the nuns there were like saints. I mean they were like, wonderful women. And I left when I was about halfway through, whenever I was in fourth or fifth grade. But my experience was, it was great.

[8:00]

Hall: Did that affect your religious principles now?

Flook: Yeah, I mean I don't, I don't know. I don't know that I would identify as a Roman Catholic now, but like, I would, absolutely. I mean like I think my outlook even today is, is very much Roman Catholic and I, there was, there's no way – if you were raised Baptist, you sort of have that – that perspective stays with you I think for a greater part of your life. And, I think a lot of my moral grounding, I think it would be a mistake for me to say that it does not come ultimately from, from the experience in the church. But that not everything. I mean, I've, I've gone completely in another, in other directions on some issues that the Catholic Church teaches.

Hall: And then in high school, was there any sort of Honors curriculum and then was it influenced by your old middle school?

Flook: Yuhp. So, there was an Honors curriculum I did. And the freshman year – so Yorktown, in Middle School they had like tracks

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and I don't know what they have now, but the, the more advanced students would be in one track. And then the students that, it seems shitty cause it looks like a hierarchal system, but it was designed for the students that were able to, to handle more advanced curriculum could do that. So when I got in as a freshman, they didn't know me. Saint Mary's curriculum did not translate into Yorktown. So they took, they put me in like, not remedial classes, but like the general classes. And I just got like, I mean it was, it was a joke. I mean my freshman – I could have skipped, which probably sounds really arrogant, but like I could have skipped everything but my math classes in my freshman year in high school. Simply because I think Saint Mary's did a good, a good enough job. And then the, the counselors realized that. So, my sophomore year through my senior year, I got into the, the more Honors classes. I was even president of the National Honor Society, our chapter in Yorktown.

Hall: Do you think that reflects poorly on the quality of education at Yorktown?

Flook: No, I just, I don't, I just don't think they knew.

[10:00]

I think that, you know, you have someone that's coming in from the outside who you don't know, their parents are going to say they're brilliant because everyone says their child is brilliant. I mean I wasn't brilliant. I just, I think I, the Saint Mary's – because the classes were so small, they were really able to better prepare the students and I think they just didn't know. And so I don't think that, I don't think I lost anything by not being in the Honors classes my freshman year.

Hall: So then tell me what type of student were you? Did you get your homework done? Did you go out and party, what did you do?

Flook: I did both. So like I was, but I never, I was a very good student. I mean like I was, I always got my stuff done. I always reserved time for, for, for making sure everything was complete. But yeah, I partied too, so there's not a whole lot to do in Yorktown.

Hall: Could you tell me like a typical day in the life of Chris Flook at that time?

Flook: I don't know. I mean, so I mean

[11:00]

we'd be in class through 'til three and then I worked at Mcdonald's. The Meijer here in town had a Mcdonald's that was owned by a family friend or like managed by a family friend. So he got all of us jobs if we wanted to work. So I worked, I would go, I'd work at Mcdonald's for three or four hours and then I, and I did a terrible job. And I would come home and then, you know, study or read or watch movies or whatever and repeat the whole thing. I don't remember a lot,

particularly my junior year of getting very little sleep because there were, I've never been very good at math, but I would dedicate time to it. I remember being up late, like a lot of nights going through like math problems. It was just terrible.

Hall: And then when did telecommunications or video become a passion for you? Was it a movie that came out?

Flook: No, I mean, I don't think I really fully understood what I wanted to do. For a while, I wanted to be a mortician and I don't know why.

[12:00]

It was just like I wanted to work in the medical community, but where the stakes weren't really that high. So like if you, if you botch a like a dead body, I know it sounds really macabre, but like no one's going to die because they're already dead. But then I was like, I don't, that's just sounds like a terrible thing. So then I was really interested in radio. I think it's my great uncle – started a radio station here and always seemed like a really cool thing because it was a great blend of like technology, but then storytelling and all that. And then I was more interested in the visual side of things. And, I mean that really came from, I don't know if there's really one thing, but in high school I went from, from wanting to be a mortician to – yeah, that sounds like terrible. It sounds like totally weird. But then wanting to be somewhere within like media in some capacity. So I don't think by the time, even when I got into college, I was like, I want to do this, this or this. I just knew that

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I wanted to do something that involved the technology with like storytelling.

Hall: Did you have anyone who influenced you in the movie where like David Letterman or someone who came from here?

Flook: No, I mean, no. I mean, other than my great uncle being in radio, I don't know that there was any one thing. I've always, I think been interested in how, how, and as a culture we communicate our values in story. And I don't, I mean we, I don't think what, what goes on now with film or television is really any different than what's existed before with oral history, oral culture. It's just a different way. And the value – things that would be told in a church or around a campfire. We're doing this same exact thing. We're just doing it in, with the available technology that exists.

Hall: And then, last question about your high school life. What, what was your social life like? Did you have a lot of

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friends or were you close with your family?

Flook: So both, I mean, my sister was off in college for part of it. I mean I've always been very close to my family, but Yorktown, I don't know, I'm sure this is with every high school, but like they had like cliques and by the fact that I came from an I was an outsider. So I, you do, if you piss your pants in the second grade, that defines the rest of your time as you go through. Right. Remember that's Billy and he pissed his pants, right? So like I didn't have any of that coming into it. So when I came into Yorktown, I was not part of anybody. So I actually, I don't think I was like popular, but I had a lot of friends and a lot of different like cliques and groups because I w I just was sort of an outsider. People that hate their high school experience – mine was wonderful.

Hall: And then what kind of clubs were you involved in? Were you – outside of that one that you mentioned?

Flook: So I mean that was it. I mean the honor society and then

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I worked at Mcdonald's and so like other than school, that's pretty much all I did.

Hall: Okay. So then as you went into Ball State, you mentioned that you had no groups or club involvement. Why did you never feel like getting involved in particular clubs?

Flook: Well, I mean, I mean, what do you mean? Like we had, we had a chess club and then there were sports and there wasn't really anything. I mean, it wasn't really anything else to do. I mean, I had a good social life. I had a job and I had school. I mean, there wasn't, I don't know that I really had time for anything else.

Hall: Okay. So your time was taken up by studying, going to work...

Flook: Right. I think I would have defined it then as, as my time was taken up by all that. So yeah.

Hall: And where did you live when you went to Ball State as a freshman and going forward?

Flook: So freshman, I lived at home, because I, that saved a lot of money and then I lived sophomore year through my senior year, I moved to Colonial Crest, which sounds fancy,

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but it wasn't. It was an apartment complex off of, sort of in-between Muncie and Yorktown.

Hall: So your freshman year, you still worked at McDonald's?

Flook: No, screw that. So no, I worked at Menards. I moved on up to the – well, so, yeah and the right, right as I started school, I got a job at Menard's and it paid a little bit more and there were far flexible hours. Plus it was McDonald's gross.

Hall: Do you eat there now?

Flook: Yeah. Breakfast. I mean totally. You know, they have the best breakfast.

Hall: So why did you attend – go to Ball State if it was seen as something that was not the best?

Flook: Well, they gave me the, they gave me the best deal. I mean they really gave me a very good deal in terms of the scholarships. It had the best program in terms of the state schools. I got into IU and Purdue. I got into UCLA. I got into IUPUI. Like a lot of the,

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all the state schools and then, and then UCLA. But I mean that was, I mean the cost for being out-of-state or something like that was ridiculous. My parents wanted me to go to Saint Joe's. I did get into Saint Joseph, which is now gone, which is a Catholic school up in Rensselaer that closed like last year. It was like \$30,000 a year and they were willing, they were willing to do it. But then my sister was two years behind me to come through school and none of these places give me as good – a good an education or as good of scholarships for it. And Ball State really did, then and now. And I know that probably, you know, I'm obviously biased, but they really do have the best media program. So I thought it would be better to prepare me for what I wanted to do.

Hall: Did you, did you have to mostly fund your college education by yourself or – you said your parents saved money?

Flook: No. They, they, they were able to cover everything in college in terms of books, in terms of, – tuition,

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they had money reserved if I wanted to go to the dorms, but they basically, they basically said, here's what we have. So we got to figure out a way to make this work or you're going to have to do something else. I wanted to move out. There was a couple of other things I wanted to do. So I took out some loans to help sort of support that. But it wasn't, I never had, like I think I graduated with \$10,000 worth of debt that I had paid off in two years, which was not, I mean at the time it was a lot, but like now that's like that's nothing. But no they ended up paying for most of it. And then of course the scholarships helped.

Hall: And when you're applying for Ball State, did you know you wanted to be in the Honors College program? How did that come up?

Flook: Yeah, so, I had – one of the counselors at Yorktown recommended it and then we went in that summer, my mom and I went to, there was like a call out meeting or like a something that said, if you are interested in going to the Honors College and you meet these criteria – and I went and it just seemed – I have always been interested in history

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and what I appreciate about the Honors College then as now is that there, there is a strong – the option is there for a strong History focus. And so a lot of the professors when I got into the Honors College where were like History folks. And I chose a lot of that, but I think it helped shaped everything. But there was, it coincided with my intellectual interests.

Hall: Was there an aspect or a part of History that particularly interest you, or just in general history?

Flook: I think it's just in general. I just like the subject and I think it is a better way to explore and look at human behavior than through sociology or psychology. I know a psychologist or sociologist would slap me for saying that, but I think, to use, I'm gonna use you as an example. The reason that I keep asking you, or you, to come on immersion projects is because you have demonstrated for years of how talented you are. So like your past behavior, I can't say with any certainty that you'll do great, but I know that because you have in the past,

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it says that Jocelyn is capable of doing this next thing. And so, I think in a larger, you know, to understand how a population or a group of people or a country is going to do something – by looking at what has been done in the past is a good way to sort of analyze that or predict that.

Hall: What were your interactions with the Honors curriculum your freshman year?

Flook: I, I really do not remember the courses and the individual courses, but I do remember specific professors. So I – and a lot of them were, were History professors. And so I, that's, that's what I remember. And I remember Daniel Goffman, which he's no longer here, but he taught, it was like three courses. 201, 202, 203. I don't know if that's right or not. But like they were sort of like the foundational stuff and Goffman was there through all of that. So all the, all three of those classes have, like in my brain merged together in one. But he did a lot of the history stuff and explored how it interacts

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with issues of race and culture and just the understanding of the United States. And then just the other professors I think really – and that was that way all the way through my, my freshman. And then I don't know that I really took that many classes. I think I was pretty much done by my Junior year for Honors courses other than my creative project.

Hall: Do you remember any particular assignments that you really liked from him or is it blurry?

Flook: No, I know, just remember a lot of papers. And so what I, I think a lot of my writing improved because of Goffman because he – he was like really open into taking – now he was kind of a hard-ass when it came to like being correct on grammar and all that. But he, you could write about anything you wanted that – it had to be within the confines of what he was saying. But I could blend History with Modern Culture and even now looking back, they were probably loony ideas. He tolerated that in a creative way because that was the purpose, was just to get the class to

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write about something and to think about it even if it wasn't really always like the right, correct way to do it.

Hall: Were those classes easy to jump into like from high school to those type?

Flook: Yeah. And I thought, I thought the Honors stuff at Yorktown prepared me well for that. And so it was a lot of open discussion, a lot of arguments but good – in a good way. And a lot of reading, a lot of writing that I think is there for a particular kind of student that I think I was well prepared to, to, to handle.

Hall: What, what was your social life, I know I already asked you about this before high school, but what, what did you do? Like did you ever prank people? What did you do for fun? Tell me about that.

Flook: I don't remember pranking people. I remember a lot of drinking. I mean to be completely honest. I mean, not like, I don't think in a gross way. But I remember I had friends from Yorktown that were a year ahead of me and it goes, and it goes all the way back to St Mary's. So there was, there was a group of people that – boys, mostly men,

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that were a year ahead of me and we were just always close all through Yorktown. They lived on the by The White Spot Laundry Mat. And so Mark, my roommate, we would go and we would do our laundry, so we would pop it in. Then we would go over to their house and they were all 21 and then they would, we would, we would give them money and they would go and buy us a week supply of booze. And then, I mean, that was just our routine for like, and then we, they would either come over or, we just, we just hung out. We'd go to movies. We went to Indianapolis a lot. I know. So I don't know that we did not wild drinking, but like, you know, I think probably pretty normal college stuff.

Hall: What was Muncie like in that time? What was there to do?

Flook: There wasn't a lot. So downtown was a shit hole at that time. I mean it's, and that's what it's hard to, it's hard to look at it now, cause you go to downtown now and it's amazing. But in the late nineties and the early aughts, it was, it was really bad.

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And there's just nothing down there. The Herat was the only thing that was down there. And then The Village was there, but I've never been, even now it's like sticky floors and like “Brotastic” and it's just like, it's never really been my scene. But there was BWWW, which is now by the mall – was, was, was downtown, or in The Village. So it was kind of lowkey. But that was it. There were more movie theaters. So I went to a lot more movies, I think in college than I did probably even now, simply because there were just more options.

Hall: What Do you remember how much the movies costed? I know the AMC now is crazy.

Flook: Yeah, it is crazy. So it was like five or six bucks. There was also a dollar theater for awhile where Ruby Tuesdays is. And so like we, we'd go and watch you know, second run movies because they were, they were cheap to go to.

Hall: And can you just

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reiterate what years you were at Ball State?

Flook: Fall of '99 through summer of 2003.

Hall: Were there – that was right during 9/11 then. Do you remember where you were at that time?

Flook: Yeah, so I had uh, there was this is – a former State Rep for us. It was a – no, former Congressional Rep. It was a man by the name of David McIntosh and kind of a right- leaning guy. I actually saw them on, on Fox News. That's not true. Fox Business when I was on vacation a week ago and it was odd. But anyways, he taught an Economics class. So when 9/11 was happening, when the first plane hit, I was there. In that class, nothing was said. It was like early, like eight. Then I come here to a – it was a non-Honors course taught by Kevin Smith and it was just like the History of the United States or something like that. And we were, we were about to the time when we were talking about Pearl Harbor and he's talking about a plane that hit the building and all that. And I thought it was not a joke,

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but I thought he was explaining what a, what a Pearl Harbor would be for like us. So, I thought it was like a, an analogy of sorts, like a metaphor. And he was explaining planes, but then he kept going and going and going and going and I was like, oh shit, this really happened. And so, and then we were done with that. We just spent the whole time talking about that. And then I went over to Stan Sollars audio class and he had canceled class, but mostly because he was on the radio announcing the news. And then for the rest of the day we just watched, television in the classrooms. I mean, like pretty much the campus shut down and we just, we just paid attention to just what was going on.

Hall: So, so he didn't really, like the first professor did not cancel class?

Flook: We didn't know this was happening. We had no idea this was going on. So now, like my mom would be texting me or like, you know, be like, Holy Shit, you see what's going on in New York. But like, this was – not everyone had – cell phones were just not that pervasive.

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And it was, it was just a different time. So, it was like an eight o'clock class by the time we got out of it. And then like no one said anything on the walk over from, from the Whiting Building to here until Kevin Smith said it. And then even then, no one really believed it. And so like, it was just, as it was unfolding, the

day was, was unfolding. But then, by the time, late morning and afternoon, like – that's the only thing anybody was discussing.

Hall: So how did that affect your time? Because you had two more years after that?

Flook: I mean it was, I think I thought it was going to be – in retrospect, I thought it was going to be like World War II and I'm sure that's how the government was trying to – I know that's how the government was trying to present it. But it wasn't. I remember being ardently supportive of the war in Iraq, which now it looks like total, like it was total

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bullshit lie, like all the way through was not the same thing as the Second World War. But at 21 – 20, that's, you know, I thought, “This is our, our Pearl Harbor, our World War II.” So I think I was far more gung-ho and far more conservative during my college years than what I am now.

Hall: So you felt like you were going to the war?

Flook: No, I mean I, I never, I mean I thought at times that I should enlist, but I was never like, you know what? This is the thing that I need to do. I was like, I never, that was never a real serious thing, but I was a hawk, you know, I was, I was someone that supported everything that was going on. And now in retrospect I know what really happened and like, it was far, it's far more complex than just what happened in the 1940's.

Hall: Were there other big events like that that affected how the campus kinda was interacting or anything like that?

Flook: No.

[29:00]

Not that I remember. The Bell Tower had to be rebuilt twice when I was here. They like screwed up the bricks. I mean probably, I mean, just in terms of campus, the campus was kind of ugly when I first started and by the, by – particularly when I went to Grad School, by that time it was beautiful. And I just, that there were – the master plan that has changed the landscape of the campus has just made it an absolutely beautiful place. And that, that really happened, or were – the major work started when I was here in the, in the late nineties and early aughts.

Hall: So then like you said, it was ugly. What buildings did you kind of like hang out in that you say were not aesthetically pleasing?

Flook: So, it was before The Student Center was revamped. It was before, obviously this building was revamped [Burkhardt Building]. It was Ball Communications, which has never really changed. Letterman was not there. AJ was finished at the end of my college time and North Quad had not been fixed.

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The Art Museum had not been fixed, so like, like nothing had been really revamped. The Teacher's College had not been fixed, so I did – we did not hang out on campus. I think I hanged out. I think I hung out more at the Student Center in middle school because it was close to Saint Mary's than I did when I was in college. And I was just, I remember going to the Taco Bell there a couple of times in college and that was it.

Hall: Do you think that that affected enrollment? Like did you see a kind of increase as the aesthetics increased?

Flook: What increased?

Hall: Do you think that enrollment, like student numbers, increased as we bettered the school or do you think –?

Flook: I don't think, I don't know the, I don't know that they increased. I know anecdotally that a lot of people will say how beautiful the campus is. I'm sure it has some effect for the people that want to come here. I mean I don't, aesthetics are not the only thing, but I do think it helps when it, when your campus looks nice. Just like, you know, when you buy a house or do anything else.

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It's an important part of it.

Hall: So just this is a random question, but like what did you eat when you were here? Like where did you eat in the dining halls? Did you have a meal swipe?

Flook: No, I did not do any of that. So I, since I was – I did not live in the dorms. I was not really part of the campus culture that was on campus. And so I think I probably ate a mixture of fast food. We had a lot of spaghetti. I mean, I'd go days without eating. I mean just because it was just, I didn't, it was just different. I mean I weighed probably 40 pounds less than I weigh now. I mean that's just, I was focused more on just like work and school.

Hall: Would you characterize your time here as being happy?

Flook: Yeah, very happy. I think – I thought I had a great experience in TCOM. I think I had a great experience in the History department. I had a great experience in the

Honors College. I think I was closer to my Honors College professors and the History professors

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than I was to the TCOM, which is weird now because then I work with all the, a lot of the folks that I went through TCOM with. But I don't, I'm closer to them now than, than the folks in History. But, but yeah, it was a good experience.

Hall: Who are some of the people who you are still close with now that were there?

Flook: I, I shouldn't say, like we don't like hang out. But like, I mean, I have – remember having distinct conversations with Larry Birkin, with Kevin Smith, Dan Goffman, Tony Edmonds, all people that were in, in this department. And I remember having one conversation with Mike Spellman. Like, I don't think I ever talked to Stan Sollars outside of class, and I don't mean any criticism against them. I just remember, I think I had more of an intellectual interest in History and so I could talk to the folks here, where in TCOM, it was more like I was interested in what it could do to like the technology and I didn't really need to do anything

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outside of, you know, like I didn't want to talk about audio with Stan because I didn't care enough outside of what it could just do to be able to deliver whatever it is that I wanted to deliver.

Hall: So would you say your true passion was History at that time or?

Flook: I think my, I think my true intellectual interest has always been History. It was then and it is now and was in high school, but like I could never could figure out what to do with it other than using photography or radio or video or whatever to sort of deliver that.

Hall: What were the TCOM classes like, what was the curriculum?

Flook: So it wasn't that dissimilar to what it is now. You had like an – there was no gateway, but you had an intro production course and then you would – you choose – at that time, either chose audio or video. And then you just move up and then you still had the core. You still go through 408 and TCOM law. And then you'd have electives and other sub-production stuff, but then you could also take classes that were outside of

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production, like your director elective. It was just like you do now. So I mean it's different now that we added more multimedia. There, there were no immersions.

That was not a thing that anybody really did. And so you, whatever sort of capstone project that you did, it was always in your advanced video course. And then there was about half as many production students. So now we have it somewhere around 1,000 or 1,200 students in TCOM, 800 of which are production. At that time, there was probably only 6-700 students total in TCOM. So, still pretty big, but not as big as it is now.

Hall: Would you say most of those were men?

Flook: Yeah, I mean it was, it was gross. I mean it was like a lot of guys and then, but I mean what women were not, not present. I think a lot of the women then that were in it were – gravitated towards the news, if I'm remembering correctly. So there was production that was taught in news, but they were more, it was more that

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than like filmmaking or radio.

Hall: What sort of resources did you have? Like cameras and audio equipment, stuff like that?

Flook: So I think at the time we had good stuff, but I think, I mean now it's a joke. So we had, we did not have Letterman, but we had the, the editing suites in, Letterman and Clone. We had, we used PD 150's which were tape-based digital standard definition cameras. But I mean a lot of the same microphones. We had the Lowell kits that were there. We honestly did not start getting advanced cameras until, till my era when I came. And not because of me, but because our just, that was the time that we sort of switched to HD.

Hall: So what sort of projects did you do? Do you remember a specific one?

Flook: Yeah, we did a documentary where we did like a promotional thing for – with Rich Swingley to do, to get the Letterman Building. So, it was like a highlight of our program and

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what could go in there. It was given to the general assembly. I did a documentary on a magician in town, not a documentary, like a, like a little, like three-minute documentary essentially on, on a magician. It was terrible. What else did we do? I did one on the fire department in Yorktown, the volunteer fire department, and a bunch of commercials. Nothing that I am proud of. I mean, honestly I don't, I don't, I don't think I produced anything in TCOM then that I'm, that I would be like, yeah, it might be standard definition, but it was good. I mean it wasn't very good at all.

Hall: What was the culture like? Cause I know now it's sort of competitive, and you kind of feel like you're fighting against your classmates. Did you feel that tension?

Flook: No, I think there were a group of people that – that's how you feel in TCOM, really?

Hall: I just feel like there's a pressure to be at like the best. To be better than other people.

Flook: Well that did not exist when we were there.

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I think there were a group of folks that were more committed and then there was everybody else and I, I don't know. I guess it's not how it is now, but like I don't, I don't ever, I never felt like there was competition. There was things that I was not interested in. There were things that I did not have time to do. Like I could not be part of some of the – like then it was like Reel Deal and Cardinal Sports Live. That was where all of the, the heavy hitters in TCOM went and some of that stuff I just didn't really have time to do. I was a member of Cardinal Filmworks but we really didn't do a whole lot.

Hall: Yeah, you were involved with Cardinal Filmworks. What was that at the time?

Flook: So at the time it was what it is now. It was just sort of a collective of people that wanted to make movies and projects and we would sit in and do that. A lot of times we would just sit and watch movies. So like, and we would put on Frog Baby Film Festival. So now I think they're

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separate, but at the time it was all part of one entity.

Hall: So you don't remember any like capstone projects, like this is –?

Flook: No, I think that it helped me when I started teaching there because that was – I remembered that experience that there was a group of, there was nothing for us to do outside of the regular curriculum. And the problem with that, and maybe it goes back to like the Honors College Model. It sounds shitty, but like not everyone is really capable of doing it for whatever reason. They, they're not able to do to travel to – around the state to make commercials for the State Tourism Office. Or if they get into let's say, an accident and then figure out how to, how to figure it out to do it. Because without their entire world coming to an end or they, or they go and they get drunk or they like do really dumb things. But there is a

group of students that is capable of doing that. And so one of the, one of the value of immersion is to take those students and give them

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a more appropriate opportunity for them. And that did not, I don't think that really existed when I was there. I didn't really exist around the campus that I, that I was aware of, other than having something like the Honors College. That was, it was always more academic than applied though.

Hall: So you said that that, that the video production department was like the best at the time at Ball State.

Flook: Yeah.

Hall: How, how did that come into play when it wasn't that city – I feel like you're saying it wasn't that serious.

Flook: No, it's, I mean, well that tells you how bad Purdue and IU were. Like, I mean, and I still think Purdue, Purdue, and IU, you have this sex of – the sexiness of being Purdue and IU. They're older, they're more prestigious, they're more nationally renown, but their media departments suck. Like I've been to them, I've seen their equipment, I've seen their curriculum, they're just not as good. It was that way then; it's that way. They are far more, in IU's case, far more scholarly and academic, which is totally fine. And Purdue is like, we can build the camera, but we don't know what to do with it

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when it was turned on. And that's fine. So, you're a high school student, you have three options. You, if you want to go into the scholarship side of things, you got IU – for media. If you want to go build the camera, you go to Purdue. If you want to make stuff, you go to Ball State. I mean, and then IUPUI was for like the runner-up for everybody else. If you couldn't get into those other schools, not to knock IUPUI, but it's just, you know, like the, the standards to get in, or if you're a commuter or something like that, IUPUI is a better fit. And then – so it was way better then. So, I just, I, I'm not knocking TCOM. I just, I don't think, I think the students outpaced the – the curriculum did not grow. And at the time, they did not have funding in the way that we do now. So we – right at the end of my undergraduate and then again in my graduate time at Ball State, we got huge grants in TCOM from Eli Lilly. Two \$20 million grants. And that's when things changed in terms of just getting better equipment. And then when I started

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teaching there, me and a couple other faculty members started getting in better gear and then started doing the immersions. And that sort of just all dove-tailed into the, to the way things are now.

Hall: Did you see yourself becoming a professor at that time?

Flook: Nope. So when I, when I graduated in 2003, I took a year off from college, from doing anything, worked here at The Academy, and then Ball State offered. If you, just as they do now, if you are an employee, you get a huge discount on Grad school. So I was like, "I'll just go to Grad school and get that knocked out." And when I was done with Grad school, I was dating someone at the time that moved to Chicago. And so I was like, I'll just finish up what I need to do here and then move up to Chicago. And then I got offered a one-year temporary job in TCOM, in 2008. So I'm like, okay, well I'll just work here for a year. And then it's been like 10 years [laughs].

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I did not, I don't regret it, but like I, it was not part of any plan whatsoever. I just, it's just worked out really well.

Hall: And did you ever do any sort of freelance while you were in your Undergrad?

Flook: Yeah, yeah, and in fact, starting in 2002, I started doing freelance for a guy here locally. He had a company called Indiana Films. They did not make films. They made commercials and like profile videos. The company is now defunct as it probably should be, but at the time it was really great experience. I got paid, so I was working at Menards, but then I'd get, you know, a couple hundred dollars extra a month by, by shooting these videos and editing them. And our clients were like the sanitary district in town and like lawyers and like stuff that people that needed promotional videos or educational videos or a commercial.

Hall: What equipment did you use for those?

Flook: It wasn't a Sony PD 150, but it was something similar. It was another standard definition tape-based thing.

Hall: And it was from the school?

Flook: No, no, no. He had his own own fleet of gear

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for it.

Hall: And then tell me why you did for breaks and things like that. Did you go out of town or did you stay here?

Flook: One time I went to Las Vegas and I don't know why I thought that was cool. But at the time I thought it was cool, but now like I know that Vegas is a shithole. But like I know that was my Junior year and then my senior year we went to Saint Pete in Florida. And I don't think I went anywhere in my freshman or sophomore years.

Hall: So you had extra money to spend on things like that?

Flook: Mmhm.

Hall: Yeah. And then what about diversity? Was it mostly white or did you have interactions with African Americans, Hispanics?

Flook: In like the university?

Hall: Yeah. In Muncie, outside of Ball State, too.

Flook: No, I don't think that, I mean, I remember there were four African American students in the entire time I was at Yorktown. And then Muncie, or Saint Mary's was just as bad. I mean, in fact, Saint Mary's probably had a better ratio,

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but only because there was like 30 people in your class, you know. Ball State was better but the TCOM was never very diverse, just as it is now. The Honors classes were probably where it was most diverse. And I mean in every way, not just in race. I mean like there were gay and lesbian students that did not, I mean, now I know like tons of people in high school, but like at the time, no one was out. But like people were out in the Honors courses, which was really great. You got people that have different religious perspectives, different political perspectives and then different race. I don't think that was that way in TCOM. I have not locally until very recently – I've not done a very good job of being in diverse communities in Muncie. Now that's changed a lot in the past couple of years. But –

Hall: How do you feel about that?

Flook: What do you mean?

Hall: Does it make you sad or like, do you wish there were more like –?

[45:00]

Flook: Yeah, I mean like I, I think I should have done a better job. I just don't think that

I, I, you know, I don't think the choices that I have made and the choices that have been made for me – I mean, I grew up in a white neighborhood. I went to white schools. I think it has given me a limited perspective. I've tried to correct that a lot as, as an adult, primarily through my work with The Historical Society to sort of better understand, at least here locally, the populations. I've done that in TCOM with women, and not that I needed to understand women more, but like trying to provide, using the privilege that I have as a white dude to better make, to make better opportunities or to better elevate the folks that have been more marginalized. Because I think I recognize a fact like, at least I hope that I recognize the fact that I've not been, I've not been great about it.

Hall: Did it ever make you feel uncomfortable because you hadn't been around them? Like when you actually were around African Americans, Hispanics, things like that?

Flook: No.

[46:00]

Oh, not the black community. So with The Historical Society, we're working to put the statue, I think put it down in my notes for her Goodall. And the black community is great. Like they just, I mean, not that I was surprised by it, but like it was, it's not been weird at all.

Hall: Okay. So, we're kind of going to switch topics here, but why, why did you choose to be in Honors? Like because it – was it attractive to you in the very beginning or did you not realize that it was until you actually started it?

Flook: No, it was attractive in the beginning. I mean like, they, they made it very clear during those information – the summer before, maybe the semester before, like in high school, was that this was designed for the intellectually curious. It's more rigorous, but it's more open in terms of what you want to do. There's more exploration. It's less – not that there wasn't tests and those kinds of things, but you're going to be assessed in a different way. And it, it seems similar to the Honors courses that I had in high school

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and because there was an option at least to be more history focused, I thought this was perfect. And then at the time, I like I ended up getting a History minor because of all of the Honors-based history courses that I took for it.

Hall: Sometimes there's like a, the idea that like “I'm above other students”. Was that ever a draw for you to be in Honors? Like yeah, I'm a smarter-

Flook: Yeah. I mean that sounds really arrogant but like I am smarter than some people. And like I think you are as well. And I think there is nothing wrong with saying – and it's not a question of, that I'm intellectually superior, above it. It's just that I have an interest that is intellectual and lot of people don't. And as you do [gestures to interviewer], as you do [gestures to Selena Webb, videographer], as everybody in this room that has it. And so you should be with those like people, if it is a pursuit. The people that are into painting should be around other artists and they are above, or outside of, or special

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from those of us that are not artists. I don't paint. It's not that I don't, I, I disrespect it. I can appreciate it, but I don't really care. You know, so like if you're an artist, if you're a painter you should be around those people that do that because I think that makes it, the experience better. Not exclusively, but so – I don't, above is not necessarily, I think in terms of looking down at everybody else, it's just set apart. Set apart from the, from the group of people. So, you can explore those things with likeminded people.

Hall: Did it affect your friendships? Were are you mostly friends with Honors students?

Flook: I was friends with like not Honors students. I mean like I had my, I had a friend group from Menard's, and I worked in the paint department. So I mean there's, some of those people were intelligent, some were not, some were not even college students. My roommate in college was not a college student. I had a lot of friends from high school that were in turn friends from elementary school. And then friends from like TCOM.

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Hall: Did you tell me about like the structure of the classes? I know you did a little bit but-

Flook: So a lot of it was, is was not that dissimilar than it is now. You have lecture-based courses that provided information about theory and technology. And then you'd have applied projects. In the non-production courses, it was as they are today. You'd have lectures, you'd have projects, you'd have papers. So like 408 for example, the law class, has not really changed much in terms of their structure. The one thing we did differently in law class, it was taught by five different professors. So you'd go to a lecture, and each week there'd be a different professor lecturing, and then like on a, on a Tuesday and then on Thursday you'd break out into your individual course and have discussion.

Hall: In the law class?

Flook: In the law class. So like it was before Barry. So Dom would teach. And then Mike Spillman would teach and then a guy named Popovich would teach, like they – so the idea was that the journalism news folks could teach about what special – what they were specialized in.

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And then Dom could teach about what he was specialized in. And we'd go into our breakout sessions and then we would talk about more specific things.

Hall: Would you say that was your most difficult class?

Flook: No.

Hall: What was?

Flook: It was taught here and I think her name was [inaudible name, Mayecki?] and she – it was a film class in History. And she was just tough. I remember like, I didn't feel like anything. Oh no, that's not true. German was, was the toughest class. The foreign language. Yeah. I forgot I took two semesters of German cause I had to, as everybody does. It was, it was difficult.

Hall: What was that like for you, having to struggle on a class? I mean it was,

Flook: I mean it's just like math. I just kind of struggled and tried to get through it. And I didn't get anything below a B in any of my courses at Ball State, but I came very close in German, so.

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Hall: And did you enjoy Honors classes because of the discussion as opposed to a lecture?

Flook: Yeah, and then there was plenty of lectures, but there, but there was – because of the discussion, because of the focus on reading, because they were so open-ended to a degree that I could explore different things in writing and in the research, that was supported by the faculty. And it wasn't, I don't, I'm sure I had them, but I don't remember a single Honors test. I'm sure I had them. I mean, but I don't remember doing any of that. I just always remember the papers and the discussions. And then the communication with the students and the faculty.

Hall: And were you the type of student that was – that actively shared your opinion? Or were you more of the sit in the back of the class?

Flook: I mean, I'm an introvert, so I don't think I was, I don't think I dominated the class. But yeah, I definitely, I mean would, would voice my point, you know, or raise a question or argue or challenge someone.

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Hall: Do you remember ever getting frustrated or aggravated?

Flook: I remember one of Daniel Goffman's class, there was a kid and by that time, I had stopped practicing Catholicism. I mean like I was not a Catholic and I remember one kid was like ardently just like shitting on the Catholic Church again and again and again. And nothing he was saying was necessarily wrong, but like I was like, like at him, we were in a – it was not mean, but it was, I remember really having a very heated discussion with him. Simply because I, I don't know, I just felt like I needed to defend the church, which nothing he was saying was wrong, but like at the time I was just like, you know, screw you. You don't know anything about this.

Hall: So you like to debate?

Flook: Yeah, I mean, not like in a formal way that, that you actually do in debate. But yeah, like I said, I don't mind. I enjoy having intellectual arguments with folks for,

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at least at the time I did, with – for whatever we were talking about.

Hall: Do you feel like the Honors College made you feel more comfortable and at home than other classes and like able to share your opinion?

Flook: The Honors College did not shoot. I mean, at least the professors that I had weren't quick to shoot down ideas. And even if they knew you were wrong, they weren't, they would maybe eventually say it, but they'd let you go into whatever path, because it wasn't always about the right answer. It was about for many, like, creating, formulating the ideas and the structures to explore, and research, more than it was about, this happened on this date at this time, and there's no other possible explanation for it.

Hall: Could you tell me about a specific class that you had, like a colloquium or any other topic in the Honors College?

Flook: Yeah. So Tony Edmands, who's now some years retired, and I don't even

remember the class. It was like on aging or something

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and we watched a bunch of movies that had different depictions of age and relationship and family structure. And we read novels and watched movies. Harold and Maude in particular, which at the time was shocking. Have you ever seen Harold and Maude? It was about this 80-year-old-woman that develops a romantic relationship with like an 18-year-old kid. I don't even think that that's, it's not like child molest— it was not like a predatory thing but it was just, it was just weird. And at the time I was not prepared for it intellectually or emotionally, but like it was good. That was why he showed it. So, he was showing very different – the movie was made in like the seventies, early eighties. So it wouldn't have been made in my era anyways, but he did a very good job of looking at – I can't remember if it was either Family Structure or Aging, but it was different interpretations of how the American culture, at least in the public discourse or through art or literature sort of explores that.

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Hall: Do you feel like the Honors College or Honors classes met your, like intellectual ability? Like did they actually challenge you or were they still easy?

Flook: No, no. I mean I don't, I don't remember struggling in them, but I don't, I think they did a very good job of, of doing what I was there to do and providing the experience for it.

Hall: And how did your Honors college – I keep saying college – Honors classes effect your regular courses?

Flook: They didn't. I mean, I don't, I think I probably – in retrospect, I probably should have spent more time in TCOM, like doing things. Because I probably spent more time focusing on the Honors stuff. Like, I remember writing and reading, spending more time doing that than like making stuff in TCOM. And like, and now that seems stupid. No, no, I don't think it, it seems stupid. I think it seems, I think from a pragmatic point of view, I did not focus as much on –

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I learned more and got better professionally after college and in Grad school than I did in, in Undergrad. Like I'm not, I don't know that anything in TCOM made me, and the skills that I have today as an animator and as a photographer and whatever, came be because of my practice after Undergrad. But I remember writing and doing the research and all that in the Honors College has absolutely prepared me for all the stuff that I've written and researched after the fact.

Hall: Could you tell me about your, your favorite professor in the Honors College?

Flook: Jim Ruebel, he is dead. He passed away a couple of years ago. He was the head of the Honors College. He was like, taught in the classics.

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So History I think, and then headed up the Honors College, but he took us to Rome. I actually delayed my graduation so I could go to Rome. And then the semester before we had a class on Rome, so I had one class with them, but I mean, and then the experience in Italy is just fantastic.

Hall: Was he the dean at the time?

Flook: He was the dean at the time.

Hall: Okay. And tell me more about that class.

Flook: So the class was just, we read like Gerta. Gerta spent time in Rome. So we read that and we read classics and we read these like swamy, like novels that were set in like— it was like a great blend of the classics and stuff that was set in Rome. And then, just to give us an idea of what it was. And then, Ruebel I think his academic or scholarship was always on the, like the late Republic, which is historically what I'm, what I was most interested in.

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Because the Roman empire was a Republic, then a kingdom. And then, so, you know, it was a very specific, and he shared that. And so it was just, it was just a really great experience. No, I've never had any, there's no practical purpose for it. I'm never going to be a scholar in that area. But it was just, just interesting and he knew a lot about it.

Hall: Do you feel like you just took the class cause you got to travel, or were you actually interested in both?

Flook: I mean it was like an opportunity to go to Italy and it was an opportunity to go into a subject that I was just really interested in.

Hall: So is that the most close you were ever with a dean at the time?

Flook: Yeah. And so he taught, like a course, I'm guessing – now, I think that there was, it was his way to go to Rome. I think he, like, I know he enjoyed teaching it, but I

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think he always found a ways to go back. And I think that, that the class was a good experience for it to, or you know, the opportunity for him to do it.

Hall: Do you feel like you got close with him or was it like, did it stay like student versus professor?

Flook: No, I think we, I mean as much, as much as that, you know, we break the lines in immersion, like it's not in an inappropriate way. But like more than what I would have in a normal classroom setting. And we remained in contact for years afterwards up until about the time that he died. I mean, not like much, but like I could send him questions about, you know, where was Caesar at this time and he would respond in an email and he's like, he was in Gaul. Silly little things like that. And we met for coffee a couple of times. And part of that obviously because I was, I stayed here, and so I could continue that, those, that, that relationship. Yeah. I mean, I would not consider Mike a friend, but we were acquaintances.

Hall: What was he like, his personality?

Flook: He was like

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he was very, he was not very – kind of soft spoken, so he wasn't very loud. But he was very smart, asked a lot of questions, very supportive. Very open to if you had concerns about anything. I don't remember meeting with him for anything specific outside of that course, but I do, I do remember for that stuff around the course, like having conversations. And when we were in Rome, like having, not like crazy parties, but kind of boozy nights for a long dinners, having discussions about things. He just knew a lot about a lot.

Hall: Would you say that he was sort of like a mentor for you, or did you have any other mentors at this time?

Flook: I would, no, I would not say that he was a mentor. I mean, I think he was an instrumental part of, of the college experience. But I wouldn't say that he had a mentor; I don't know that I really had any. I had something –

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and by the time I was in Grad school, I did. And there were, there were two professors in particular that I would absolutely consider mentors, but at the time in Undergrad, not really.

Hall: Do you remember any changes that he made to the Honors College?

Flook: No, not that I can remember.

Hall: Okay. And then was that class the closest you ever got to an immersive learning project?

Flook: No, because we didn't really, I mean we each had to do a project, but it was sort of like whatever you wanted to do. So I did a, I did a little, I did a paper and a photo survey of the Aurelian Wall, which surrounds the Old City. And I ended up walking around the Old City a couple of times and taking photos of the gates, but he didn't really care. I mean, he was more about the experience of doing it.

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Where immersives are also about that, but they're, it's a whole separate thing that has come to be after my time. So there were probably projects that existed in, in my era that people would identify as immersive. But that was all Gora's era and that really did it come about 'til 2006, 2007, 2008. And it's been in the past 10 years where that's been a thing on campus.

Hall: How do you feel like your time as an Undergrad here affected your life now as a teacher – lecturer?

Flook: Well, it kept me in Muncie for – it sort of grounded me within, within the city. I think that the Honors College was a great experience because it helped to – it valued intellectual curiosity for the sake of intellectual curiosity. I don't know that there are, other than some of my recent research in history that has come from like just that experience, but I think they just valued intellectual pursuits because that was an okay thing, even if it did not always have a pragmatic thing.

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TCOM provided all the foundation for all the knowledge, even though I don't think I got very good at anything in my Undergrad, but when I got out to start doing stuff outside of college, it did. In terms of making me better at camera and audio and photography.

Hall: So what, did you take anything specifically from your Honors classes that actually has helped you in your classes or you've integrated in your classes?

Flook: Yeah, actually, I mean the, the, the interest in history, a lot of the immersions, particularly before your time, were a lot – in his time were a lot of history-oriented stuff. So, finding things that had, would have some connection to Muncie or the state of Indiana that were, that were related to history.

Hall: And have you ever wanted to teach Honors?

Flook: Yeah. I mean maybe. I don't think I really ever thought about it until you just asked the question. But yeah, I mean like if the opportunity

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ever came to do something, I probably would, or be interested anyways.

Hall: What would you teach if you could, out of anything?

Flook: I would teach a class on local history, I think, just pertaining to Muncie. I would then try to involve some media aspect to it where the students could go out and do something related to creating photos or whatever. But I just thought of that like just now, so I don't know if that's something I would actually do.

Hall: Okay. So summing up your whole undergrad experience, what would you say was like the most like intense, scary decision you made or like was there ever a moment where you were fearful of the future?

Flook: Yeah, so I uh, you know, being from here, everyone I think probably has a love/hate relationship with their hometown. And there was a – I always felt like I needed to leave. Even like before I got to college, after college, and there are still times that I think, well,

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you know, I need, I need to get the hell outta here. And I was always afraid that I'd be stuck here. And then I'm not stuck here, but like I am here. So, like at that time, I would imagine being 40 and slightly overweight and being like, what have I done with my life? And like I'm almost 40, I'm a little chubby and I don't regret any of the decisions that I've made. But like what if I had gone to any place else? You know, my path would've been different. I don't regret any of those choices, but like I do because of my age. It is an appropriate time to stop and think about perhaps what has, what would have been had. I think that was probably my biggest concern in Undergrad. Where am I going to go? Which I think is a normal anxiety to have. I'm sure you have now. What the hell is going to happen over the next couple of years? And you don't know.

Hall: So what were you thinking? What like in your head, where were you going?

Flook: So I considered Los Angeles for a period of time.

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And my dad was like, I don't think, you're going to hate it. I'm like, you don't know me. It's going to be the greatest experience, I will love it. And he's like, all right, so go out there for something. So I got involved, I got into a workshop for the – it was actually my second time in LA. But like the first time that I went out to actually explore it. And so, the Directors Guild and it was for like a week and a

half and it was a shit – I mean like I hated it. I get stuck in traffic, smelled, and I was like, there's just no way I'm going to do this. I just do not have the emotional bandwidth to handle any big city, but particularly this one. And so then I came back and it was a different – I changed my perspective on things and looked at, looked at career in a slightly different way I think.

Hall: Was that before you made the decision to do your Master's?

Flook: That was before I made the decision to do my master's, yeah.

[1:07:00]

Hall: Okay. And then, this is cheesy. If you could say something to your 21-year-Old self, what would it be?

Flook: To my 21-year-old self? To don't spend so much money on dumb shit. I mean, not that I was, I mean I've always been very good with money, but I think I was very much concerned about things that just did not matter. You know, like, like having a car and I should have just lived at home all four years. It would have killed my a social life and certainly romantic life, but like I would have saved a lot more money. I would have had a lot more resources to do more creative things when I graduated, but then I'd be a different person. So, you know, who knows. But like I, I think I had different priorities that I shouldn't have had when I was 21.

Hall: Okay. So you went to, you came back to Ball State. How do they get you to come back?

Flook: So I, when I graduated,

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I was still working at Menard's and I was just looking for any job and a part time job opened up at – I was still doing freelance in the area for Indiana Films and just, I had my own clients. We were making pretty good money. And then a part time job opened up at The Academy with the option of going into a full-time job. So I took it, and then it ended up being great and I ended up going into, a full-time position that lasted several years, also history related. So it was just like right up my alley. And then about a year, I don't know, a year into it, I realized that Ball State offered really good benefits to get a master's degree. And then our Digital Storytelling program was relatively new. And so like, this is just a good fit. I'll just go in the evenings, get my master's degree,

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then I'll leave. So, but that, that was just really sort of because a job opened up and because at the job and the, the option to take the Honors – or to take the Grad program.

Hall: What did you do at The Academy that was so interesting to you?

Flook: So they – The Academy is a high school supposedly for smart and gifted students in their junior and senior year. And then, it's kind of fallen by the wayside, but they had an office of outreach that provided resources to instructors, high school instructors around the state of Indiana. And they got a couple of big federal grants to provide historical resources. And so I was able to write stuff, build websites, shoot video, make not really documentaries, but like educational videos, things that could benefit those teachers around the state and eventually teach a little bit. So, teach workshops for the The Academy students.

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And it was really just sort of wide open; it was like a very good fit. It was a really, the stakes weren't that high. So like it was a really great way to sort of work in a professional setting and to get to build my skill sets. Plus I was still doing stuff for Indiana Films and the other freelance. So I mean, as unsexy as Muncie is for our industry, I actually found a lot of work because no one wanted to do with, everyone left. And so there wasn't a whole lot of people to do this stuff.

Hall: Where did your love for freelancing come from? Why did you do that?

Flook: Well, I never could be – one of the reasons I always had a job, like a job that I knew I had a set income because I can never do freelance in and of itself. And it's one of the, it's one of the things I always try to caution all of you. Really, you have to be comfortable with an income that goes all over the place if you're only doing freelance. What I loved about it was because I had money coming in from like a job. So freelancing

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allowed me just extra income, but then I could pick and choose the projects. I didn't, I never had to do weddings because I didn't have to. But I could do a project for like water quality with the sanitary district because that was paid and I had the time and I had the equipment to do it.

Hall: So then tell me what Digital Storytelling was like. What, what did you do?

Flook: So it was a, it was a master's degree in digital communication, essentially. And it was like equal parts applied. Like advancing skillsets on documentary filmmaking or short film and then theory. And then it was, you could specialize, you could do

both. You did do both and then you would specialize in one or the other. It all related to the film industry or television or just like visual or oral communication.

Hall: So then now did you have a capstone project or things that –?

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Flook: Yeah, well I wrote a thesis. So you either did a create a project or you did a thesis and I wrote a thesis. There was like tons of, by that time immersion was there, and so we were doing more of those projects. And then, I remember being very close to my professors and there was two in particular that I think I ended – having, still have like they're coming to my wedding. They were like those, those kinds of relationships that I just still very much value.

Hall: Are you engaged?

Flook: Mmhm.

Hall: Okay. Let's just talk about that just for a minute.

Flook: Cool.

Hall: Yeah, tell me about how you met her. All those things.

Flook: So her name is Courtney. She is a, a sister of a colleague of mine and I've known forever. I've actually known her sister more than I know, I've known her. We were just friends and colleagues and then she had lived in Chicago and was just around.

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Hall: Did you meet her through Ball State then or how did that –?

Flook: Kristen McCauliff is a Comm. Professor. And I know Kristen, she started a year after I came to teach teaching TCOM. And then her just, her sister came down to visit and that's sort of how that happened. You know Kristen because she came to our Honor – or our women's mentorship.

Hall: Hmm, okay.

Flook: One of the, you know, the 500 people that came in to talk.

Hall: And do you plan on staying in Muncie with her after?

Flook: I have no plans to leave. I have grown very much fond of the community. I feel that I am very empowered. I can do whatever I want, which sounds crazy, but like I am more able to do the things here that I've wanted to do all my life, that I don't

think I would have done any place else. And so I, I would never say that we would always stay here. But most of my family's here, most of her family's here. We're going to, we're going to come here. We're happy. We make good money,

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have a nice house. I mean like I love my job so I have no, I have no plans to leave.

Hall: Okay. We'll probably jump back into that later, but I want to make sure we cover this, the, master's and stuff.

Flook: Yeah. Gotcha.

Hall: So in 2007, the Letterman Building opened. How did that affect your time? Cause you graduated in 2007.

Flook: So yeah, it was just never a part of it. So it was just, all our, all our classes in the Grad program, were in Ball Communications.

Hall: Did you like watch it growing and just like kind of like feel sad? Just watching it being built?

Flook: Yeah. I mean, I didn't really care. I mean like at that time, because my Undergrad, they were building AJ and there was an enormous amount of construction going on. They were building new dorms, the Bell Tower came up, so there was just like constant stuff going on. So it was just part of the Ball State experience that I had. I was just that the campus was always under construction.

Hall: And then you said that you were involved in immersive projects. Did those ever like

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go beyond Ball State? Did you ever have outside clients for those?

Flook: Yeah, we had one with the Children's Museum in Indianapolis. We did one with Minnetrista here. I don't remember. I don't think they were that good. But it was, it was probably like the nascent or the early version of like what we do now. It's just like you have an outside partner, and then you do some sort of media project with them.

Hall: Did those affect your job now?

Flook: No. No. I just, other than just being able to connect and learn a little bit more

about how community partnerships work. But, I mean I think I've taken the experience, what worked and what didn't. And the biggest issue was just that we just had, by that point, the equipment that we had in TCOM was just shitty. It was just outdated. So when I first started teaching, I knew. I wasn't the only one that was like, we gotta make a concerted effort for new gear.

Hall: And so I was digging through the Daily News Files and I found that you tried to become involved in an election.

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Do you want to talk about something to do with filing in the wrong district [laughs]?

Flook: Yeah, so I ran, I've run for office twice, both times as a – on the Republican ticket. And now I'm not a Republican, but in Muncie, the Republican Party is the Progressive Party, which is not really saying anything. It's because the Democratic Party is like an old-school machine. And so I just, I had, I have a life to-do list. There are 20 things. And one of them was this, to hold public office. That was really all I was trying to do. At the time I was living in the second, Second County district but these assholes in the county building had me file in a wrong district. So I had an illegal campaign so I had to kill it. It was like, it was like a two-day campaign. I still have t-shirts like the vote for Pedro from the – what the Hell is that movie?

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Hall: Napoleon Dynamite.

Flook: Yes. And I just said vote for Flook, but then it was pointless because I had to drop out of the race.

Hall: Did that effect like your social status? Were you super embarrassed?

Flook: No, I mean like I, it was very clear, I'm like, I have a life's to-do list, and I'm going to accomplish as many things. Some of them are ridiculous, like enter space. I mean like I'm not going to be able to do that one. But like other things that I can do. And eventually I'll win some election and cross it off my list.

Hall: So, you still have plans to do that?

Flook: Oh yeah. I mean at some point. Right now at the Historical Society, we have a policy of being a-political, which is good. And I'm not really, I have, I'm liberal on some things and conservative on others. I think both parties are stupid frankly right now anyways. But I at some point will run for something and God-willing win.

Hall: [laughs] Okay. So your thesis in master's – for your master's was the, on the portrayal of masculinity

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and film and you had a solution. Can you talk about that?

Flook: So it was, no, it wasn't that I had a solution in the thesis. It was the solution that's presented. And so I looked at two films: Fight Club, and then American Beauty. And they both at the time came out about at the same time, 1999. And they, they had the same message, and they have a solution that is an attempt towards some sort of enlightenment. And it's terrible. I mean, it's terrible. Like Fight Club is beat the shit out of each other and blow up Corporate America. And American Beauty, it's have sex with an underage woman. I mean like, it's like these are terrible, terrible messages, but I think, and not that those movies necessarily support that, but they're doing it in suggesting that there is a masculinity crisis, and this is how American, particularly white American men, go about solving it. And that's what it was, was just an exploration of the sort of – at the time, middle-aged white male America,

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how they're being portrayed in film and how that, how the industry or the filmmakers or whatever offer solutions.

Hall: So there's been a lot of talk about masculinity lately. How do you feel like that relates to the TCOM industry and how do you, feel about all of that?

Flook: So like a bunch of things. So obviously like our industry has been shitty towards women. I mean shitty towards everyone that is not white and male. And a lot of what's coming out with the “Me Too” movement is dealing specifically with sex. But in a larger, the larger scope of things, it really is a much bigger discussion on everything that has happened and shouldn't be happening. And then, so that's one side of it. The industry side, and then it's the portrayal. It's like every hero was white and male, like so the writing staff. Because the writing staff is, or the depictions of women on screen are from a white 40-year-old's perspective, and so – or the African-American perspective is from, from that.

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And so there is a very difficult, but very honest and I think ultimately good discussion about what is that diversity. It goes beyond just for the sake of diversity, it's important to have multiple perspectives because the country really is diverse. And to allow, I mean one of the best movies I've seen this year, was Us, I just saw it like this weekend. It was excellent and it was from a non-white perspective. And it is just, it makes the – it's going to revive the industry by the

fact that there are more women and more African Americans. And I think white men should not stop doing what they're doing. I mean, well actually they should stop doing lots of things that they're doing, but they should not feel like it's, it's a, it's a competitive thing. Like it doesn't, it doesn't mean that JJ Abrams has to stop making movies because Jordan Peele does, or because there are Kathryn Bigelow wins an Oscar. There are, there is room for everybody and it's just going to elevate everybody if, if there's just more avenues.

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Hall: So do you feel like now how, like how do you feel like that's changed now? And do you feel like there is more representation?

Flook: Yeah, I think that there are, I mean, I've seen – the best stuff that I've seen is coming from people that are there, have different perspectives or have different leads. And I watched – binge-watched over the weekend, it was a Canadian show by a woman named Catherine Reitman. It was called “Working Moms”. It was on Netflix. I was like, funny, funny. And it doesn't pertain to me because I'm not a working mom. I don't have children. I will never be a working mom, you know? But it was just funny. It was just well-written and it was Canada. It was set in like Toronto. And I see more of that happening. So I think it speaks differently to someone that would be actually a working mom, but it's just that the industry really is getting more diverse. And this bullshit about sexual harassment and all this stuff that has existed for a century

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in Hollywood now is being checked, which is absolutely fantastic. And there are certain kinds of men that are scared, and they absolutely should be. And I think it's going to fundamentally change the way we sort of do things within film and television.

Hall: Okay. So now I want to kind of jump into like how you became an instructor here. Can you walk me through that time?

Flook: Yeah, so I graduated in 2007 and I was still working at The Academy and a job opened up, it was like for a one year thing. My best friend at the time, Betsy Pike was already teaching in the department. And I, Dr. Joe was the chair and they encouraged me to apply and I did. And I got the job, and so it was really meant to be for a year and then they just continued on and I continued on and I started doing immersion projects in my second year. That went really well, and like I can do anything I want in TCOM.

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I mean like it's a great teaching environment because they are super open to coming up with new classes. And I started getting more involved in the community so there was more options there. It's just things really began to click in place when I started teaching.

Hall: Okay. So we're going to back up a little bit. Can you tell me about your Digital Storytelling mentors?

Flook: So Dr. Joe, Joe Misiewicz, he was the chair. I mean, he was the longest serving chair in TCOM. Most of the 90s, and then most of the aughts, then chair when I was there. No, he was not actually chair when I was there, when I was in Digital Story telling but he became chair again. And he's just a good dude. I mean he's just smart and he is knowledgeable and very supportive and I still go to him with ideas. And then a man by the name of James Chesboro, who's now retired. He was the head of the Digital Storytelling program. He was just like super smart and knew a lot about the industry from a, from a scholarly perspective.

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But he was the one that encouraged me to write the thesis. And then just sort of explore that side of things. And it was great feedback and all that.

Hall: So you're still in contact with them now?

Flook: Yup.

Hall: And how do they kind of affect your career path?

Flook: Well, so they, for a while they were giving me advice. They both well, Chesboro encouraged me to go get a – sorry. Chesboro encouraged me to go get a Ph.D. and I, and it was just something that I never, I never wanted to get a Ph.D. in Communications. It just did not interest me. It would have been in history, but then I'd have to like, it would take forever. And then I was just older and just didn't want to do it. But they were always very encouraging, particularly with writing. And then Joe, Joe understands what I'm interested in doing more, so and Joe Misiewicz is here in the community. So like he understands Muncie better, so I can run ideas at him and he understands the reality of the politics in this town and then the nonprofits and all that.

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Hall: So did he ever influenced you to become an instructor?

Flook: Yeah. So he was like, we, I encourage you to apply. And then he was the one that, I mean, instructors contract, tenure track faculty. It's a committee and it's a different hiring process. But contract faculty are ultimately hired by the chair. So

he knew me. So, he ultimately made the choice to hire me.

Hall: And are you happy with that decision that you're an instructor versus just freelance around the [state]?

Flook: Yeah, no, I think because I still am able to do freelance and once again I pick the projects that are meaningful to me, or I'll take on something that I know I won't necessarily get paid well or at all, but because it's good for my portfolio or whatever. And then I can do the, the more creative stuff with all of you. And I enjoy teaching. And I think it was not ever planned, but I think it's a, it's a good fit.

Hall: And then what was the difference between being an instructor

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and then now you're a lecturer of Telecommunications?

Flook: The contract faculty can be fired at the end of the year, and then there's a process called tenure, which you're hired and if you, you make certain steps – it really is, a tenure track is hired to do research as part of why they're here. In contract, we are only hired to teach. And then after, usually seven years, a tenure track professor is hired like permanently. And then they have to do something really terrible or awful to get fired and then they can move up in rank and other things. Contract faculty are like, we can let you go at any time, which is how everybody else works. But the problem is that there's some departments that really rely on their contract faculty or that we're not leaving. And so the university wisely has put in a system where there is a rank now, the rank for contract. Recognizing we can still be fired easier than tenure track, but we're here to teach, and we're valued as teachers over researchers.

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Or our research is not at like, not over researchers, but like we have a different system of evaluation and promotion than the tenure track do.

Hall: So now are you completely separated from the Honors program or do you have any sort of interaction with them?

Flook: I mean, I, I talked a lot when Ruebel was still alive. And then, but no, I mean other than I have a couple of students every semester that are doing Honors projects. And usually I like am an advisor for at least one.

Hall: So, do you feel like liberal arts is more important than teaching hard skills in your classes?

Flook: Liberal arts is more important than hard skills?

Hall: Do you feel like it's more important to teach students the skills, like learning the camera and all that stuff? Or do you feel like it's more important to stay broad?

Flook: I think it's more important to do liberal arts because – this, this is a problem. And Ball State is not unique, is that we've, we've trashed

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the idea of what college was supposed to be, which was never job training. And I think it's fine that we include curriculum that provides people with skillsets. You're gonna spend all this money and time. It does, it is of value for you to have something that you can leave here to help get a job, but that never should be the intention. Liberal arts is designed to make you knowledgeable of the universe in which you're about to inherit. And that should be our only goal, really, our primary goal. Like we are not, as has analogy, we should be making you chefs and not cooks. That make sense? So it's not so much that you need to know the order of things and how to do it and how to turn on the camera, as much as it is that you need to figure out how to sort of be in a leadership position in the culture afterwards. So the fact that you learn camera and lighting by doing your immersion, that's great. But what I want you to get out of it is everything

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else that surrounds it, and the story that you're telling, and the role that, that, that story can be communicated to the audience that that's going to watch it.

Hall: Do you feel like that's even more amplified by the fact that technology changes constantly so you really –

Flook: I mean like we get in TCOM and I'm not, not guilty of this because we focus so much on button pushing that that gets bogged down. And I think that that is a mistake that I have made and others from time to time, that we focus really much on technology, and it's more about the peripheral stuff that really should be the focus of everything. You have a note that's being passed to you and I'm going to take a sip of water.

Hall: Got It. So how do you feel like the changing of technology has influenced your classes? Like as technology advances?

Flook: So I think we've made thing and it's made things a lot better. So, like when I first started teaching, there were no HD cameras at all.

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And this was 2008 and that was, that was too late for that. So I, I brought in and others brought in, got grants that would bring in cameras, and then we basically just asked for \$1 million for new gear. And they were like, we'll give you a \$400,000. And that was enough. And so, you know, cameras like this is where a lot of that comes from. And then, you cannot ignore the technology, you just can't. And so having things focused on that part of it is, is as important because you have to understand the practical realities on how stuff is delivered, it's just when that becomes the only thing then it, I think it's detrimental. But I mean, it has to be a part of it. I mean, I'm a "gear head" as much as I think anybody else in TCOM. So, there is a focus on lenses and formats and that kind of thing.

Hall: Why do you think that immersive learning products are the best way to teach students?

Flook: Because it engages them in the community and to quote – and then is something that I've said in our class.

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To quote our former defense secretary, it creates unknown unknowns. So I don't know what the problems are going into it. And that's the purpose. You have to figure that out. So you get rear-ended on the way back from wherever the hell you guys were coming from, and that's a real problem. And that has nothing to do with communication, but you guys had to figure out how to solve that, right? [referring to an immersive learning class where Jocelyn Hall, interviewer, was driving back from a video shoot and got in a car accident on I-69.] Or that the client is shitty or that they, it rains or like we're running out of time for production or you need the cemetery to look spring and it's not, or whatever the case may be, to go in and have to figure that out. That's how life is going to be. And that's, that's what's the value of the immersive projects is we don't know what the problems are, but we've got to figure out a way to tackle and solve them.

Hall: Okay. So there's like a thousand production students, right?

Flook: There's a thousand TCOM, about 800 production students-ish.

Hall: Okay. So, how do you feel like it's fair

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when only about 50 or plus students can participate in immersive learning projects?

Flook: It's not fair and like, like tough shit. I mean like that's just, that's how it is. And it's not, we never, we never exclude anyone that is capable, but not everyone is capable. So there are, if it's, it does bother me that you think that there are, not

that you're wrong. I'm not saying that you're wrong, but it does bother me if, if there is an expectation that there is like, you have to like overperform or you're in competition. Because I see it as there's lots of people that are not capable of doing these things that I cannot – I trust Selena to take out a couple of hundred thousand dollars worth of equipment because she's proven herself and she knows what she's doing. And I don't think that that exists for every student that's there. There are students now that I wouldn't, I would not let them take out the cheap, like crappy stuff that we have because they're just not capable of doing it for whatever reason.

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Maybe they're just not mature enough. Maybe they don't have the skill set. Maybe they're not willing to put the time into doing it. Where I could trust you to drive up and your peers to drive up to northern Indiana and shoot something with \$100,000 gear, come back and not make an ass of yourself, not embarrass yourself and do fine. And that's, it's not exactly fair, but I don't think everyone is really at the same level. And so immersive is one type of learning. We provide other opportunities for those that are, that are not really able to do it.

Hall: So then how does that affect your teaching style? Like what is, what is your goal for students post-graduation?

Flook: I want you all – my, my dream was for you all to stay in Indiana and to restart a film industry here. Restart? To create one because there one does not exist, and change the perspective of how our community or our country sees itself. That would be my dream goal is for you all to do that. But that's not a realistic goal. So like you're not, you're going to, you'd suffer for a decade

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doing shitty work that you didn't want to do. So the, the more realistic goal is for you to go out into whatever world that you want to go into, whatever place in the country that you want, you want to go into, and you just thrive in it. And not just, and you think about career, not so much in terms of commercial success, but what problems am I able to solve with the ability that I have? So going back to like “Us” with Jordan Peele or “Get Out” or any of the movies, he's trying to address race in this country that has not been addressed before. Movies is just, a film is just one way to do it. So if that is a perspective and the way that you, that you can explore those ideas or better tackle them or call attention to them, then go do, in whatever place that you can that you can do it.

Hall: So I know that you've done a lot of projects in Muncie. Why, why stay here? Why is it important to make projects that are about Muncie?

Flook: Well, it's not, why stay here?

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I mean, I grew up – grown over the years to really love the community. If I go out and do something in Muncie, I can see the results and it helps. And Muncie needs me. If I go to New York City, I couldn't do the things that I'm doing now and my impact would be negligible. You know, like I would never be able to do the things that have the same impact that I, that I can do here. And I think it gets, a lot of times it gets crapped upon, but you know, like being a big fish in a small pond. But there is some truth to that. If you have certain things that you want to accomplish in life, you need to be in the environment that's going to allow you to do that. And it needs – you need to figure that out as opposed to someone telling you, this is the environment that you've got to go into because they don't know. No one knows.

Hall: So is that what truly makes you happy? Is making projects here in Muncie?

Flook: Yeah, well not necessarily projects, but like doing things that have some sort of meaning or value. And I like, I like being able to do things that, that,

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that have a positive effect on the community. If I lived in Anderson, I'd be doing this stuff in the Anderson. I don't think there's anything unique about Muncie other than the fact that it's just my, my town, you know, where I'm at.

Hall: So can you tell me more about – I know you are releasing a book today. Can you tell me more about all of your – [laughs]

Flook: That's right, Jocelyn, I am [laughs].

Hall: All of your different projects that you're working on right now.

Flook: So, I wrote a book a couple of years ago called, it was about the Native Americans here. And that stemmed from an immersive project that I worked on with some students about the Delaware tribe of Indians, the Winpe that were in the area. And I just, I loved writing. So then I wrote another one, or co-wrote another one about Beech Grove Cemetery. And then this one, I have a column in The Star Press every two weeks. And a couple of years ago, I was trying to find a Halloween-ish topic, ghost towns of Delaware County. And then I ended up finding like a hundred different

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like settlements. Some of which are not ghost towns, some of which are, and so then the, the narrative, all my notes ended up becoming just a book. I, by the time I collected all this stuff, I had 30,000 words. And the publisher that I work with,

it's not a –it's like a public history kind of thing and that's right up the length that they want and tons of photos. And then I just basically wrote it together into a book.

Hall: So I know you also, with your “Lost Towns of Delaware County” book kind of thing, you're also trying to photograph all villages and towns in Indiana. So I checked out the Facebook page and it has like a pretty big following. What do you do with that?

Flook: What you see is what it is. So the website has been neglected so I gotta fix that. But the whole idea is to photograph all of the villages and hamlets, I mean within reason. So I go to each, go throughout the summer, and I just go and I photograph a central, commercial district

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or an iconic building. It's just a giant photo survey and then post on Facebook. And people do the, “I remember when, you know, Bob's Butcher was here”, and like that kind of thing. It's doing, it's nothing other than just to celebrate rural and small-town Indiana. And then the website will eventually be updated and then all the photos will be donated to the public domain through WikiCommons or something. And then so they that'd be available to anyone that wants to use them.

Hall: With all of your projects, what, which one? Which one's most interesting? What, what are you excited about?

Flook: The thing that I value the most, it was an immersive project that I did with students a couple of years – some years ago now about the Wanpe that were in the area and then the book. And then anything else that I really write about in the Native American simply because I think it is the most misunderstood, maligned and unknown aspect of this particular community. And it's not, Muncie is not unique.

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It's all across the United States. We just ignore the indigenous experience and they're not gone. They're just not here. So the groups that were here, I mean the Miami are still here up in the Northern part of the state. But like, so we think that this, like Indiana history starts with the white dudes coming down from Michigan or up from Kentucky, and there's several thousand years of human history right here that that is just not really discussed or is not really thought about. And I, and I see that's where the biggest impact of what I have done outside of like just TCOM and media that has come from the stuff of the native Americans.

Hall: So when you introduce yourself to someone, how do you, how do you put it all on the one title?

Flook: I say I'm ruggedly handsome and no, I don't know. I mean like it changes. And so now I say I teach at Ball State and then they auto – everyone in the community thinks I teach in the History department because yeah. That's, and they don't, they don't really understand.

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And I don't, I don't know how to explain it other than just like, this is how – the media is how you do something or how you present something. But that doesn't mean that your intellectual limits stop at movies like in the way that some people like cooking or whatever else. And so the history, and the Historical Society, that work there matches my own intellectual interests. And I thought for a while that the Historical Society was a shit-show. It was just very – it was in bad shape. And so him [gestures off-screen] and others, we all got together and basically took it over and I've turned it around.

Hall: How have you seen Muncie and Ball State change over your lifespan?

Flook: I think, and when I was first – Ball State has always been a major factor in Muncie particularly throughout my life, but it always wasn't. And so like 100 years ago, the university was not the force that it is today. It was there, people knew about it, but it was like, it was the factories,

[1:41:00]

and the political system was far more potent in terms of how the community saw itself and how it developed. Now it's the hospital and the university that really, I won't say control everything, but really push and drive a lot of stuff within the community. And I have seen that really grow from, from the 80s on where because of that time is when all the factories really started to leave. The seventies, the eighties and nineties, and so this is all that's left. And so we got to re-figure out how to, how to make Muncie oriented towards that without destroying the remaining industry that's here and pissing everybody off that doesn't identify with the university.

Hall: So where do you think Ball State is going? And where do you want to go personally based off of that?

Flook: I see Ball State – that's why I really love the new president [Mearns] because I see him, he seems genuinely interested in the community for all kinds of reasons. I think Ball State is not going to succeed if Muncie

[1:42:00]

is not successful. So I think they're going to have it as the, as they took over the schools and other things, they had a vested interest within the community to make

it better. And I think that will evolve in tandem. But there is a whole segment of the population in this town that is ignored and it's, it's everybody south of the railroad tracks, the old industrial neighborhoods that are not part of the healthcare industry, that are not part of the university. The university has not done anything with – the city really hasn't done anything with – because no one knows what to do. And so once that issue is tackled and addressed, and if the university can play a positive part in that, then the city goes through a renaissance in a way that's, some of the other rust belt towns and the, you know, the more industrial part of the nation has gone through.

Hall: And do you see yourself staying here too?

Flook: Yeah, I mean like again, I don't know. I would never see say that I will always be here, but I have no plans to leave. And so as long as I can do cool things and as long as I like my job, there's, there's just no reason to leave.

[1:43:00]

Hall: So to sum up this whole interview, how has the Honors College impacted you?

Flook: I think the Honors College has done a really good job of providing me with – encouraging the idea, the idea that intellectual curiosity, intellectual pursuits are goals in and of themselves. It's something that I think higher education has lost, that we have gone towards doing something that is more focused on job training. We're exclusively job training. Not that it was never part of that, but like with the, what the Honors College exists for, is for people to pursue the, the more scholarly things or the more academic things and the more intellectually curious things for the sake of doing it, simply because they might enrich your perspective of the universe or it's just because you enjoy doing them. And I think that that is, that is something that has become, become lost. But the Honors College has retained a central component of its education and it's something that I encourage

[1:44:00]

people – it always pains me to see the students that drop out of the Honors College because it, I think they're missing a very important part of, of what we should be doing in higher education.

Hall: Well, on behalf of the Ball State University Honors College Oral History Project, I'd like to thank you Chris Flook for your time.

Flook: Well, thank you, Jocelyn, for the interview.

[1:44:23]

End of interview



Department of History
Burkhardt Building 213
Muncie, IN 47306-0480

25 March 2019

Mr. Chris Flook
University Media Services, BC 206
Muncie, IN 47306

Dear Chris,

On behalf of Dr. Doyle's Oral History Workshop Colloquium, we would like to thank you for devoting your time this morning to our Ball State Honors College Oral History Project. With your candor and eloquence, you shared your experiences in the Honors College that positively impacted your academics and current career as a TCOM Lecturer. The interview you participated in will be an invaluable historical source for those who wish to learn more about the Honors College's past, especially including our many alumni from over the past sixty years. Thank you for your patience with the mic failure and for sticking around to finish the interview.

I really enjoyed learning about your journey through the lens of Muncie, Indiana. It's inspiring to see someone who is genuinely happy pouring into students like me. I loved your perspective on the "democracy" of telecommunications and how not all students will get to be a part of the immersive classes. It is an honor to be a part of that lucky group.

I am so happy that I got to interview you!

Best regards,

Jocelyn Hall (And the rest of the team, listed below)

Emma Cieslik
Hannah Gunnell

Jocelyn Hall
Anna Hawk

Melissa Kraman
Margo Morton
Nathan Rivers, G.A.

Noah Nobbe
Elise Schrader

Erica Smith
Ben Wilson

JAN 31 2019



**BALL STATE
UNIVERSITY**

**Intellectual Property Consent Form
Ball State University Honors College Oral History Project**

We, Bruce Geellwood (interviewee) and

_____ (interviewer), understand the purpose of this interview, to record and preserve historical information by digital audio/video (or other technical means), and consent to the transcribing, typing, printing, and publication of said interview. We also consent to the digitization of this material, as well as any supplementary photographs or documents, for access via the Internet.

We understand that the interview and supplementary items may be distributed to the public for educational purposes, including formats such as print, public programming, and the Internet. We agree to freely share the interview and supplementary items under the terms of a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (<https://creativecommons.org/licenses/by-nc-sa/4.0/>). This means that we jointly retain the copyright, but that the public may freely copy, modify, and share these items for noncommercial purposes under the same terms, if they include the original source information.

We further understand that this interview may be kept and maintained by Ball State University Archives and Special Collections, for the use of students and scholars for as long as Archives and Special Collections believes the material to be of scholarly or historical value.

Interviewee

Print Name: Bruce Geellwood (Signed): Bruce Geellwood

Date: January 31, 2019

Interviewer

Print Name: _____ (Signed): _____

Date: _____

**Project Director Michael Wm. Doyle, Associate Professor of History, Ball State University
Burkhardt Building 213, 2000 W. University Avenue, Muncie, IN 47306-0480**

(Signed): _____

Date: _____

Pre-Interview Contact Notes: Bruce Geelhoed

Time of Pre-Interview: 3:32-4:06 P.M., January 17, 2019

Pre-Interviewer: Nathan Rivers

- Dr. Geelhoed received his B.A. at Hope College in 1970, his M.A. in History at Central Michigan in 1972, and his Ph.D. in Social Science Education (now a defunct program) at Ball State after. He had been at Hope College when Dr. Warren Vander Hill was there and decided to come to Ball State to be able to study with him here. He noted two other colleges he considered; Michigan State, which he said did not appeal due to its size, and Michigan, which he never really wanted to go to but just considered.
- While at Hope College, he stated he was in a fraternity, but noted that Hope College's fraternities were odd in that they were all local. He was also involved in Track and Cross-Country during his years there. He received honors in French, though he "didn't understand why." He felt Hope College was very challenging academically and that the school automatically assumed that students held great knowledge about researching and writing, leading him to struggle somewhat.
- He stated that his time at Central Michigan is where he truly learned how to be a historian, including learning how to research and what primary sources were. He also stated that his time here broke the "propaganda" that all professors were genius that knew everything. He was particularly fond of a professor John Haeger. He also noted that his G.A. position here prepared him for college teaching
- Dr. Geelhoed was hired by Ball State into the history department immediately after he graduated. He didn't take on any leadership positions for 13 years due to feeling like he was just keeping his head above water. He then became the assistant director for the Office of Research and, for one year, was the director while Jim Pile (sp?) was on sabbatical. He also became involved with CICS in teaching business history.
- He was the director of Middletown Studies for 13 years. While here he only taught about 1 course a week.
- He became involved in the Honors College in 1984 when Dr. Vander Hill was promoted to Assistant Provost, leading Vander Hill to select Dr. Geelhoed as his replaced to teach the ID 199 (Family History) course. He was also given permission to teach on more contemporary families than what Dr. Vander Hill did. Dr. Geelhoed has taught this course ever since and believes that he has taught more honors students than anyone
- He became chair of the History Department in 2004, stating that he almost had to given that there were no other full professors still there at the time. He held this position until 2010.
- He advised the writing of the book on the Honors House (assigned for this course), but noted that he didn't contribute any research and writing on it until it was roughly 2/3 completed by the student undertaking the research.

E. Bruce Geelhoed
Professor of History
Ball State University
Muncie, IN 47306
(765) 285-5182
bgeelhoed@bsu.edu

Personal	Born April 12, 1948, in Grand Rapids, Michigan; married to Deborah L. Geelhoed, September 4, 1971; children, Marc Edward, b. November 18, 1977; Beth, deceased, November 3, 1980; Steven Dwight, b. April 13, 1989.
Education	Ph.D. Ball State University, 1976 M.A. Central Michigan University, 1972 B.A. Hope College, 1970
Experience	Professor of History, 1992-Present (Department Chair, 2004-2010; Assistant Chair, spring, 1988; Interim Director of Graduate Studies, fall, 2010) Director, Center for Middletown Studies and Professor of History, 1992-2004 (Acting Director, 1991-1992, acting director, January-June, 2013) Associate Director, Office of Academic Research and Sponsored Programs, 1988-1990 (Acting Director, 1990-1991) and Associate Professor of History Associate Professor of History, 1986-1992 Visiting Professor of American History, Westminster College, Oxford, U.K., spring, 1987 Research Historian, Faculty of Arts and Sciences, University of Pennsylvania, 1981-1982; September-February, 1982-1983 Assistant Professor of History, 1981-1986

Teaching

Adjunct faculty member in History, Villanova University, spring, 1982

Director, Carmichael Residential Instruction Project, 1975-1981

HONRS 199, Inquiries into Contemporary American Civilization

HONRS 390, Honors Colloquium in American Civilization

HIST 310/510, Introduction to the History of Business in the United States

HIST 320, Laboratory Course in American History

HIST 413/513, The United States, 1945-Present

HIST 153, The World in Recent Times, 1815-Present

HIST 203, The United States, 1900-Present

HIST 440, Capstone Course in History

HONR 499 Honors Thesis and Creative Project

ICS 640, The Information and Communication Industry

I am also a member of the Graduate faculty in the History Department, the Honors College faculty, and the faculty of the Center for Information and Communication Sciences.

Publications

Books

With Michael Szajewski and Brandon Piescko, *Ball State University, 1918-2018*. Charleston: Arcadia, 2018.

Bump Elliott, The Michigan Wolverines and Their 1964 Championship Football Season. Jefferson, NC: McFarland Publishers, 2014.

Editor, *On the Western Front With the Rainbow Division: A World War I Diary*, by Vernon E. Kniptash. Norman: University of Oklahoma Press, 2009.

With Anthony O. Edmonds, co-editor, *The Macmillan-Eisenhower Correspondence, 1957-1969*. Basingstoke: Palgrave Macmillan, 2005.

With Anthony O. Edmonds, *Eisenhower, Macmillan, and Allied Unity, 1957-1961*. Basingstoke: Palgrave Macmillan, 2003.

With Anthony O. Edmonds, *Ball State University: An Interpretive History*. Bloomington: Indiana University Press, 2001.

Football at Ball State University, 1924-2001. Chicago: Arcadia, 2001.

Muncie: The Middletown of America. Chicago: Arcadia, 2000.

Margaret Thatcher: In Triumph and Downfall. New York: Praeger, 1992, with the assistance of James Hobbs.

With Millicent Anne Gates, *The Dragon and the Snake: An American Account of the Turmoil in China, 1976-1977*. Philadelphia: University of Pennsylvania Press, 1986. This book was re-published in 2015, in hard-cover and e-book, in September, 2015, by the University of Pennsylvania Press in commemoration of its 125th anniversary.

Charles E. Wilson and Controversy at the Pentagon, 1953 to 1957. Detroit: Wayne State University Press, 1979.

Articles and Book Chapters (selected)

"The Game That Turned Around the Michigan-Ohio State Rivalry," *Michigan History*. Vol. 98, No. 6 (November-December, 2014), 55-59.

" 'Oh, She's A Rather Rough War, Boys, But She's Better Than No War At All': The Meuse Argonne Offensive and the Diarists of the Rainbow Division," in Edward Lengel, ed., *A Companion to the Meuse Argonne*. (New York: Wiley-Blackwell, 2014), 194-211.

"Rainbow Soldier: Vernon Kniptash and World War I," *Traces of Indiana and Midwestern History* (May 2006), 16-25.

"The Enduring Legacy of Muncie as Middletown," in Eric Lassiter, editor, *The Other Side of Middletown* (Walnut Creek, CA: Alta Mira Press, 2004), 27-47.

With James J. Connolly, "The Small City Experience in the Midwest: An Introduction," *Indiana Magazine of History*, Vol. XCIX, Number 4 (December 2003), 307-10.

"March, 1987: The Foreshadowing of a British General Election," in Stanislaw Pugliese, editor, *The Thatcher Years: The Rebirth of Liberty?* (Westport, CN: Greenwood Press, 2001). This article was also published

in Stanislaw Pugliese, editor, *The Political Legacy of Margaret Thatcher* (London: Politico's Publishing Ltd., 2003), 86-101.

"Wilbur M. Brucker," in *American National Biography* (Cary, N.C.: Oxford University Press, 1999), 788-790.

"The Distribution and Diffusion of Power in Middletown: Then and Now," in Hans Bertens and Theo D'Haan, eds., *The Small Town in America: A Multidisciplinary Revisit*. (Amsterdam: VU University Press, 1995), 77-95. This volume is number 32 in the series, *European Perspectives on America*, published by VU Press.

"Dwight D. Eisenhower, the Spy Plane, and the Summit: A Quarter Century Retrospective," *Presidential Studies Quarterly*, Vol. 17, No. 1 (Winter, 1986), 95-106.

With A. E. Bracken, "Clio and the Marketplace: Teaching American Business History," *The History Teacher*, XIV, No.2 (February 1981), 209-222.

"What Was Good for Our Country Was Good for General Motors," *Michigan History*, 64, No. 5 (September/October 1980), 36-43.

"Executive at the Pentagon: Re-examining the Role of Charles E. Wilson in the Eisenhower Administration," *Military Affairs*, XLIV, No. 1 (February 1980), 1-7.

Papers and Presentations (selected)

"November 21, 1964, Michigan 10 – Ohio State 0: How Eleven Ohioans Helped Michigan Defeat Ohio State and Win a Big Ten Championship," 84th Annual Meeting, Indiana Academy of the Social Sciences, October 18, 2013, Ball State University, Muncie, Indiana

With Anthony O. Edmonds, "President Eisenhower and Prime Minister Macmillan," at "The United States and Great Britain: The Legacy of Churchill's Atlantic Alliance," conference sponsored by the Howard Baker Center for Public Policy, University of Tennessee, March 2006.

"The Transatlantic Dialogue of Dwight D. Eisenhower and Harold Macmillan," Mid-America Conference on History, University of Kansas, Lawrence, Kansas, September 2005.

“Documenting Middletown,” annual meeting of the Midwest Archives Association, Chicago, Illinois, May 2000.

“March 1987: The Foreshadowing of a British General Election,” presented at “The Thatcher Years: Rebirth of Liberty?”, Hofstra University, Hempstead, New York, March 2000.

“The Distribution and Diffusion of Power in Middletown: Then and Now,” annual meeting, The Netherlands American Studies Association, Middleburg, the Netherlands, June 1993.

“Margaret Thatcher, Neil Kinnock, and the Battle of Britain,” Great Lakes History Conference, Grand Rapids, Michigan, April 1988.

“Thomas S. Gates and the Principles of National Security,” presented at the dedication of the Thomas S. Gates Room, Van Pelt Library, University of Pennsylvania, September 1984.

Professional Service (selected)

Department (at various times)

Membership on every standing committee: Advisory Committee; Curriculum Committee; Graduate Programs Committee; Honors, Scholarships, and Recognition Committee; Merit Committee; Promotion and Tenure Committee; Undergraduate Programs Committee

Membership on numerous search committees for hiring of new faculty

Honors College

Member, Dean’s Faculty Advisory Council, 2001-Present

Member and presidential appointee, Search Committee to select the dean of the Honors College, 2016-2017

Member, Search Committee for Honors Humanities

Member, Search Committee for Honors Humanities

Member, Joe and Carol Trimmer Prize for the Outstanding Honors Thesis and Outstanding Creative Project selection committee

Member, Dr. T.M. Anderson Scholarship Selection Committee

College

Promotion and Tenure Committee, 1988, 1998

University

Academic Associate, Atlantic Council of the United States, 1986-Present

Patent and Copyright Committee, 1988-1996

University Research Committee, 1990-1991

Community

Member and Officer, Westminster Presbyterian Church, Muncie, IN, 1975-Present

Coach, Board Member, and Officer, Delta Little League, Muncie, IN, 1985-1989, 1996-2001

Coach, Board Member, and Officer, Delta Babe Ruth Baseball League, Muncie, IN, 1991-1993, 2001-2004

Member and Secretary, Board of Governors, Minnetrista Cultural Center, Muncie, IN, 1996-2001

Professional Memberships

Delaware County Historical Society

References:

Dr. Abel Alves, Professor of History and Chairperson, Department of History, Ball State University, Muncie IN 47306; (765) 285-8700; e-mail: aalves@bsu.edu.

Dr. James J. Connolly, George and Frances Ball Distinguished Professor of History and Director, Center for Middletown Studies, Bracken Library, Ball State University, Muncie, IN 47306 (765) 285-8037; jconnoll@bsu.edu.

Jocelyn Hall

March 24, 2019

HONR 390-09 Oral History Workshop: Ball State University Honors College Oral History Project

Dr. Michael Doyle

Topics for Oral History Interview with Bruce Geelhoed on March 26, 2019, Ball State University,
Muncie, Indiana

living through the Great Depression. Like many young men, Geelhoed received the draft letter right before he graduated from high school.
-life in the 60's compared to the radical hippies
-did you relate to the "island community" you wrote about?
After graduating from high school in 1966, he went to Hope College, a rigorous institution, which he graduated from in 1970 with a history degree, and then achieved his masters at Central Michigan University in 1972. After that, he followed Warren Vanderhill, a professor with an esteemed reputation at Hope College, to Ball State, where Geelhoed graduated with his doctorate in 1976. He briefly taught history at the high school level before coming to Ball State but has now been a professor at Ball State for 44 years and has substantial publication credits.
-Rachel Bonarek Paper

Bruce Geelhoed Faculty papers RG.04.01.30

<https://cardinalscholar.bsu.edu/bitstream/handle/123456789/196769/RG-04-01-30.pdf?sequence=4&isAllowed=y>

Biographical Note / Historical Note / Administrative History

Dr. E. Bruce Geelhoed is Chair of the Department and Professor of History. He was also the director for The Center for Middletown Studies from 1991 to 2003.

He is the author of *Charles E. Wilson and Controversy at the Pentagon, 1953 to*; and the co-author with Millicent Anne Gates of *The Dragon and the Snake: An American Account of the Turmoil in China, 1976-1977*. He is also the co-author with Anthony O. Edmonds of two studies, *Ball State University: An Interpretive History* and *Eisenhower, Macmillan, and Allied Unity, 1957-1961*. In addition, he and Dr. Edmonds are the co-editors of *The Macmillan-Eisenhower Correspondence, 1957-1969*.

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/29191> Doctorate recognition

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/29967> Carmichael Project

<https://dmr.bsu.edu/digital/collection/BSUCmpUp/id/408> Business History Book

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/91925> USSR

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/93800> JFK Assassination

<https://dmr.bsu.edu/digital/collection/BSUDlyNws/id/87931> Interpretative History of BSU

-354 on One Search

[https://bsu.summon.serialssolutions.com/#!/search?ho=t&l=en&q=geelhoed,%20bruce&sort=](https://bsu.summon.serialssolutions.com/#!/search?ho=t&l=en&q=geelhoed,%20bruce&sort=PublicationDate:asc)

[PublicationDate:asc](#)

Event	Date	Notes
Born	April 12, 1948	Grand Rapids, Michigan Parents and siblings?
Ohawa Hills High School	1962-1966	Grand Rapids -Sports? -History classes? -1963- JFK Assassination? Expectation to go to college? -Support from faculty, teachers, parents, money/economy?
B.A. at Hope College	1966-1970	- "Local" fraternity, Phi Kappa Alpha -purpose/Reason for joining? -Participation compared to student ratio? -Compared to BSU club participation - Track and Cross Country Significance of sports to learning? -Impact on history perspective? -Senior Scholar Athlete Award (1970) - Academics -Challenging? -Was there an Honors College here? -Honors in French? -Did you find your purpose in clubs or academics? -Is it better to be rigorous or fit the pace to ability of students? **Dreams for after college? -Compare your education to your Honors courses. Easier? ----what could we adopt/better at? Vanderhill -Role in life at time

Associate Professor of History	1981-1986, 1986-1992	<p>-Loss of interest in personalizing/humanizing? (Daily News Vol. 55, No. 50) 1975: the lib opened. Typical day, environment, food</p> <p>1977: Pruis vote “no-confidence”, resigns</p> <p>1979: The Honors Program becomes the Honors College and becomes first honors college at a public school in the state of Indiana</p> <p>1977 First baby-Marc</p> <p>First 13 years -“keeping head above water”</p> <p>1987- Playboy ranks Ball State #18 party school -environment compared to Hope/CMU?</p> <p>1990- Basketball Made it to sweet 16 NCAA Division 1 Tourney -watch sports? Community?</p> <p>1989- Steven born</p>
Assistant Director for Office of Research	After 13 years	<p>1991-USSR threat of nuclear war? “60K nuclear weapons between the US and Russia, 98% of all” -We “weren’t a threat to each other”? (BSD vol. 71 no. 24)</p>
Director of Middletown Studies	1992-2004	<p>-taught 1 course a week</p> <p>-Research > teaching? Which is more important?</p> <p>-Why was this so important? -What did you learn about small cities like Muncie? -Was this your most far-reaching project?</p> <p>The Ball Family -living in the middle of campus -2000- Edmund F Ball died -2003- Virginia died -2009- Dehority and Honors House opened</p>

		-Ball influence on Honors?
ID 199 – Involved with Honors College	1984 Has taught American Civilization (HONR 199/390) and Thesis (HONR 499)	Vanderhill promoted to Assistant Provost, chose him -# of students taught? -Impact? “Vanderhill mentor” for students?? -Teaching honors vs history Honors Theses Advisor -seeing students at the culmination of all - Why freshman class, senior class?
Chair of History Department	2004-2010	-Describe current job -Any mentors, or are you a mentor? Technology -evolution of students -changes, similarities -impact on classes, lectures -Evolution of department? -Future for department?
Writing		Broad Range of Subjects for Papers and Books -Eisenhower, Middletown, Britain, National Security, Football, Turmoil in China -Fascination with Eisenhower? -Passion? -When do you write most? -Inspired by Honors lectures? -Deciding what to put into History of BSU...facts or stories? Show that...Ball State is more than a university, but a paradigm of education...a democratic system by allowing students of different socio-economic backgrounds an opportunity to attend college. (DN Vol. 77 no. 11)
Community		1975-Now: Westminster Presbyterian Church

		<p>-How to balance religion and teaching</p> <p>-Is it hard to separate within Honors discussions?</p> <p>Delta Little League and Babe Ruth Baseball</p> <p>Coach/Board Member/Officer</p> <p>-</p> <p>Why live in Muncie when most professors commute?</p>
	<p>Significant changes over 40 years?</p> <p>Why worth staying?</p> <p>What impact makes you proud?</p> <p>What's your purpose now and after retirement?</p>	

Archives and Special Collections

University Libraries



Ball State University
Bracken Library, Room 210
Muncie, IN 47304

Phone: 765-285-5078
FAX: 765-285-8149
Email: libarchives@bsu.edu

Ball State University Oral Histories

Archival Identification:

Digital Identification:

Interviewer(s): Jocelyn Hall

Interviewee(s): Dr. Bruce Geelhoed

Date of interview: 3/26/2019

Hall: My name is Jocelyn Hall with the Ball State University Honors College Oral History Project. I am here today, on March 26th, 2019, talking with Bruce Geelhoed. I would like to start by asking you where and when you were born.

Geelhoed: Jocelyn, I was born in 1948 – April 12, 1948, in Grand Rapids, Michigan. My parents were Edward Geelhoed and Martha Geelhoed. They both were from Grand Rapids. My father was a veteran of World War II. He was in the Pacific Theater – he was in New Guinea, in that campaign. It was one of the, should we say, more difficult campaigns in World War II. Most of the soldiers that were in his unit – got malaria, over there. And so, they had to be treated with various kinds of medication. It was just – the sort of thing that happened.

[1:00]

Anybody who was not part of that environment – the Japanese enemy had the same problem. When he got out of the war in '43, '44, it was then – he came back to Grand Rapids. He and my mother dated for a few years and then they got engaged and then they got married. And that was in February of '47 and I was born in April of '48. I didn't have – I don't have any brothers or sisters. My mother's pregnancy was a difficult one, not in terms of delivering me or anything like that, but it was nine consecutive months of the stomach flu [laughs]. She – decided she didn't want to have any more children. She didn't want to live through another section – through another part of her life like that. So I didn't have any brothers or sisters, and that's the reason why. But, I went to public schools in Grand Rapids, Michigan, and graduated from what was called Ottawa Hills High School, still there.

[2:00]

It was one of the – Grand Rapids High School, back then – Grand Rapids, back then, you have to understand, was a city of a quarter of a million people. Now it is

much bigger if you take the area – the suburbs, and everything like that. But our graduating class was about four-hundred and some students. And most of the high schools in Grand Rapids were about that size; they were very, very large. Grand Rapids had a community college, it was called Grand Rapids Junior College then. It's called Grand Rapids – well, it was called Grand Rapids Junior College then, it's called Grand Rapids Community College. Easily 4/10 – 5/10 seniors who graduated from those public schools went there. Population wise, that school probably has as many students as Ball State, but they are all commuters, you see. Or, almost all of them --

Hall: Did they give like discounts to students to go there, or was it just easy?

Geelhoed: No, it was very expensive, the first year I was there--

[3:00]

As a matter of fact, this is a good story. My first year at JC as they called it, I had a summer job that paid me \$350. Now, you want to multiply that by about ten today, to be about what you would get. So, \$350 was not bad. With that \$350 living at home, and not having a car or anything like that, I was able to pay for two semesters of tuition at Junior College and even have a little money left over. Tuition was something like, if you can even believe this, about \$7 an hour. But the faculty were really good. There were some faculty members there that were had a doctoral degree. I don't know when you interviewed Vanderhill if he mentioned that he taught there. I didn't know him at the time, but he taught at Grand Rapids Junior College for a couple years. So, we took the same types of classes we would had taken had we gone to a Ball State or Western Michigan. The

[4:00]

so-called freshman core curriculum, we didn't call it that then, but the core curriculum courses in English, and Science, and History and Political Science and Foreign Language. All my credits transferred, so I had – a good experience with that. And then I transferred to Hope College after my freshman year. That's where I graduated from in 1970.

Hall: Mmhm.

Geelhoed: After I graduated from Hope, I went to Central Michigan for a year full-time as a graduate assistant in the History department. My wife and I were planning on getting married, y'know, an honest-to-goodness job that paid more than \$2,000 a year. We got married, I taught 2 years in public schools, outside of Grand Rapids. I came down here for the doctoral program in 1973, finished in '75. I was hired at Ball State in '75, and I've been here ever since [laughs].

Hall: That's right.

Geelhoed: My wife and I have been married almost –

[5:00]

Geelhoed: it will be 48 years in September. We have 2 children. One, is Marc, he lives in Detroit. He works, he is the Director of Digital Initiatives for the Detroit Symphony. The Detroit Symphony puts their performances on the web so you can watch those performances live. Well, not all of them, selected ones that they put on the web. Usually there will be 3 or 4 of those a month. There was one last Friday and he coordinates that. And then we have another son who is 11 years younger, and he is in Texas. He is a – he works in athletic compliance at Texas A&M.

Hall: That's Marc and Steven?

Geelhoed: Right, Steven with a "V".

Hall: Okay. So going back to your father and how he was a veteran. What was it like when he came back and you were born a few years later?

[6:00]

But, did that affect how your childhood, him being a veteran?

Geelhoed: It affected our childhood in that all the men in his circle of acquaintances were veterans also. And so, when they would get together, and they would frequently – there was 4 or 5 couples that my parents had – socialized with frequently. They would see them every week at church, and places like that. So that was a topic of conversation. They would be talking about something, and then invariably, "Well I remember when -- "remember when we did this?" "Remember when you were over in New Guinea and did that?" But, that was such a horrible war from his perspective that he would not talk about the war with one qualification: unless you were a veteran.

[7:00]

So, sitting around the dinner table, I mean different times, my family would try to get him to talk a little about it. He wasn't interested. Now, since I don't have any brothers or sisters, my parents moved to Muncie in 1988 which is where they lived until they passed away recently. My dad struck up a friendship with 3 or 4 local fellows in town here. They would get together for coffee once or twice a week. One of the men, Bob Clark, still living, a retired ophthalmologist, came to

me one time. He said, “You’ve got to get your dad on tape. You’ve got to get him to talk about the war. You just have to have this.” I said, “Okay, Bob”, and I mentioned that to him. He said, “No, I don’t think I’m interested in that.” Shortly after that, my mother grabbed me and she said, “Don’t do that. Don’t. He doesn’t – No, don’t do that.” His assignment in the army was to fly unarmed planes – unarmed –

[8:00]

unarmed planes. Basically from base camps into remote sections of the jungle in New Guinea, and drop down supplies, food, that sort of thing – medicine, to the troops that were down there. Then land, and occasionally take back Japanese prisoners of war to the base camp. So that was really scary because if the Japanese attacked, you were defenseless.

Hall: Why did they not have protection?

Geelhoed: I think it was because, the way the cargo was, they had so much cargo. I am just guessing. He never talked about it, I just always knew that the planes weren’t – they just weren’t armed. And – it was so dangerous that a couple of times when we have been moving – we have moved some of my mother’s items and everything like that – and noticed that the

[9:00]

command – McArthur had a staff there and the person that handled the Air Force for McArthur was a – McArthur was the commander-in-chief of the Pacific. The person that handled the Air Force was a – an admiral – or a general, named Kenney, K-e-n-n-e-y. And Kenney wrote a letter to my grandmother, my father’s mother, commending him personally for the bravery that he had shown on this. Now, those letters, I’m sure, went out to all of the others that were involved in that sort of thing too. He wasn’t the only one doing that. But Kenney sent those letters out to the parents – of the soldiers that were doing this. [pause] Never mentioned it. Never knew that, never knew that. He had a medal, we knew that he had this medal, but the details of that – So, the answer to your question, just a long way around it is yeah. The war was there. Especially -- came rather quickly after that was Korea. He had a younger brother that was in the Korean War.

[10:00]

That generation, after the war, I am talking about the parents – it would be your grandparents’ generation – it would be my parents’. Really had a – on the one hand a great fear and a great distaste of war. They just did not want to live through another war of any kind because the experience had been so bad. First World War II and then if you were – were committed into Korea. So yeah they

talked about it, but again, my family was in that rather closed [laughs], closed nature of things.

Hall: Do you feel like that affected your relationship with them; did you ever get close?

Geelhoed: To my dad?

Hall: Yeah.

Geelhoed: Oh yeah, we were very close. I mean, we were – I just respected his desire for privacy on that. But that was probably maybe the only topic – I could go to him for anything – talk to him for anything.

[11:00]

My parents did a lot of travelling, especially when I was up and out of the house and everything like that. They would go to Europe in the summer and things like that. Never had any desire to go back to the Far East, even to Hawaii, which is the destination place for a lot of people. “Not interested. I remember it well, what I was- was doing there.” Now, it would be interesting. I could talk to him about the war and the war years and he would talk about how he was in Australia. Australia was where you went for your R&R, Rest and Recovery, and everything like that. So when he was off and when they would go to Australia, he saw a lot of the country. He liked to talk about that. But again, that’s not a war setting. Well, it was a war setting – excuse me, during the war, but nobody is shooting at anybody

[12:00]

in Australia. So I don’t know how much he saw. It must have been enough not to want to talk about it.

Hall: Yeah.

Geelhoed: And veterans are like that. Some don’t have any hesitation about talking about it and others – my dad would be one of those who wanted to forget it, wanted to put it all behind. There’s an organization in Indianapolis called World War II Roundtable. Where are you from?

Hall: Greenfield, Indiana, so East side.

Geelhoed: Well, it is sorta – sort of, kind of close to Indianapolis. And that meets monthly – those are veterans, it is really anybody who is interested in World War II. Certainly, they have some veterans – maybe not that many any longer, though. But they meet once a month and they usually have a topic. They usually had a guest speaker that would talk about some aspect of the war and get together on that. I think they have a newspaper and so forth. So the person that organized that talked to me one time knowing my dad had been in World

[13:00]

War II. He said, “Would you like to have your dad come down – to have him come down and be a visitor and talk about his experiences?” [laughs] I went back and said, “Well, what do you think, dad? I mean this might be kind of – I will go down with you! It’s my friend Bill Irvin who is in charge. We will have a good time and talk--” Nope, not interested [laughs]. So there you go.

Hall: Okay. So then going off into high school – what was high school like for you?

Geelhoed: High school was great. I had a difficult time at first because we moved.

Hall: But still in Grand Rapids, right?

Geelhoed: Yeah – this was a bit of a turning point, in a lot of ways. I had the same group of friends for 8 years or so, 9 years or so, 10 years or so. Same friends in elementary school, same friends in junior high, and then my parents moved. And we moved, ah, three miles away from where we lived before, but the school districts changed. I had to start all over. So I started all over in high school, in the tenth grade –

[14:00]

or, I started high school at a different school. It was a great move, in some respects, for me because it was a much better high school academically than the one I would have gone to otherwise. Not that the other one was bad. But – it was a tough road socially for about the first 6 months because I knew just a handful of people. And I had to adjust to a new school, new expectations, and make new friends, and try to find my place. I – both my wife and I agreed that once our kids started school, that was it unless the school situation was really terrible. Because we did not want to uproot them and all of that sort of thing. But it was a great move because A, academically it was a better place and helped me better get ready for college. I didn’t realize this at the time, but it changed my personality a little bit.

[15:00]

I don’t know if you’re a psych major or not, but they could look at this and venture an opinion. When I had been in this setting at my previous two schools, everybody was a friend. There were about a half a dozen or so of us who were really close. But those half dozen or so of us couldn’t be transported into my new school. So, not having that, I had to sort of broaden myself out in a way, and seek out people that otherwise – and it was good because I wound up with a half dozen or so people that – I was closer to than others. But I had to take a different approach to things socially than I had before. Let’s see, what did I do? In the – in my junior year, I decided I was going to go out for cross country.

[16:00]

And that was good because that led to track and I did that both of those years. And there's nothing like – did you participate in sports or anything like that?

Hall: Yup. Track and soccer.

Geelhoed: There's nothing like being on a team. Because you all are sort of pulling in the same direction. Status, eh, there's a little bit of that sort of stuff, but the way of getting to meet people, getting a closer association, affiliation, loyalty to the school and the entire effort, and getting to meet the parents of your friends, and things like that. There's nothing like a team on that. Our high school had really kind of the best athletic program in the city. Very competitive, very competitive, as you would expect. It would be like Fort Wayne kind of almost. Maybe not quite as bit as Fort Wayne but that sort of thing. So, by joining these two teams, the track team and cross-country teams, I got to meet people and make a contribution and be part of the action.

[17:00]

Hall: How would you kind of describe what kind of student you were? Would you say you were more of a jock, did you care about school more, were you social, class clown?

Geelhoed: Well, I was not super social, and I most certainly was not the class clown. That's interesting. My parents made it clear to me that it was the grades that came first. You could participate in anything you wanted, but you couldn't let your grades suffer. So early on, I asked them, like in seventh grade, "What do you consider to be acceptable? If I have a B average, do you consider that acceptable?" My dad said yeah. I'm not sure that my mother was satisfied with that. I think she wanted more. But if I brought home a report card that basically had a 3.0 --

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we didn't have grade inflation back then. People just didn't get A's like they do in high school today. If you could get a B or a B+, you were doing alright. And I – tried hard to get those but I took the tough courses. I took 4 years of English, 2 years of Math, that's as far as I could – geometry was as far as I could get. 3 years of foreign language, 2 years of science. It was a typical college prep work. And I never, I never – we didn't pay attention to the concerns that high school students have today, and college students have today, especially in Honors. Class rank, eh. There was 400 students. I didn't know where my number is. I do know what my grade point average is – it's 2.79 or whatever

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it was. So I needed to bring it up a little. But we didn't pay any attention to test scores like people fuddle over that today. We just knew that if we were going to go to college, we needed to take the test. So, we took the test. No seriously, and then 6 weeks later or something like that, they would send it back to you with your score so you would put that on your application. They would look at it and say alright, you're fine. And I – so, when like I said, when we were moving different times, one time I came across my application to Junior College. It showed my class rank and what the test score was on the SAT. My class rank was something like 120th out of 440-something. That was, literally now, 60 some years later, that was the first time I thought, "Oh, okay. Well what is that? That works, I am in the top 25%. Okay, that's good enough. Enough to get me into college."

[20:00]

Geelhoed: I don't think I got a thousand on the SAT. It was, it was -- I couldn't take those tests.

Hall: So you weren't a good test taker?

Geelhoed: Oh, terrible test taker. But, point is, it wasn't that big a deal back then unless you were gonna go to Michigan, or really that's about it. Any other place would just -- even the private colleges were not as picky. The private liberal arts schools, some of the ones that were really rigorous were schools like Albion and Kalamazoo. Just like, they would be comparable to maybe, Wabash and DePauw here. A relatively small sample of high school students. But even they didn't look. But what they did look at was your grades, and if your grades weren't at least – for those schools if they weren't at least 3.3, 3.6, 3.7, they wouldn't take you. But I managed to get in without without any difficulty with that and to stay on a college track.

[21:00]

So for my parents it was, the grades were first, and the athletics could come after that, as long as your grades didn't suffer. And that was pretty much the right way right on through college too, I was always shooting to get at least a 3.0 in college. I made it every semester of my six. I didn't make the Dean's List at JC; I was -- you had to have a 3.5 -- the best I could manage I think was a 3.4 one time. But Hope was considered to be rigorous enough that if you got a 3.0 you were on the Dean's List. And for sophomores, only about 17% could hit that. So I hit it one out of two years as a sophomore, in both years as a junior, and both years as a senior, with about a 3.1, 3.2, yeah. Grade inflation wasn't in there; students didn't evaluate their professors [both laugh]. They weren't scared.

[22:00]

Hall: So, could you tell me more about the economy while you were in high school and how that affected you –

Geelhoed: In the 60s?

Hall: Yeah, your – yeah.

Geelhoed: In the 60's, the economy was strong until a combination of the government's deficits spending and the Vietnam war started to sort of putting the inflation into the, into the picture. And your money didn't go so far. But both of my parents worked. My dad was a, was the number three person in his company. Have you seen any of these trucks? S-y-s-c-o going down the street, Sysco? He worked for a company – that was the corporation that they work for. It's just that it was their house, their Sysco houses, what they called it, that operated out of Grand Rapids. So, he was the number three person in his, in his, in his company. He had a good job. He made a good living. My mother was a secretary to a group of counselors in a middle school, all right, excuse me.

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In a high school and then in the middle school. So, she made good money, too. So, they, we lived very comfortably. We weren't rich, but we lived very, very comfortably. We weren't concerned about were how to pay the bills. Ones you hear a lot of. And that's good, right? Because that, that, that type of stress was never there. The only time that they, I think they sort of show – any time that I saw them sort of, a little stressed about money was when they built their second house and they were trying to take every spare dollar that they had to pay off the mortgage because they wanted to get the mortgage paid off like in 3 years or something like that. So you can kind of get, get a sense of things like that. The 50's was an interesting story because in the 50's, there were a couple of pretty serious recessions.

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Where unemployment went up around 5-6% and everybody was, everybody felt that, which was simply meant that if you got – if you bought ice cream, you buy vanilla ice cream. You didn't, you didn't, you didn't buy the more expensive one or something like that. But it helped. My dad's, my dad's company did something that is probably not done today at all, but it provided cars for its male employees that were either salesmen or up in, up in the executive ranks, so to speak. So, he always had a car that was furnished to him by, by the company, and it was a good car. They would trade it every 2 years or so. Sometimes it was a kind of a low model Chevy and sometimes it was like a – an old Cutlass, which was a whale of a car to have back then.

[25:00]

So his employer was, they don't do it now because they could, the IRS would want you to tax that as income. But back then it wasn't, so we had a car – almost a new car every other year with no payments, no insurance, and maybe they had to put gas in. And get this: the company paid the insurance on your dependents. So, my mother and myself could drive that car on the company's insurance. So really the only vehicular expense we had was what my mother bought to go back and forth. So, we saved thousands over time. We save thousands and thousands of dollars on that. Maybe that ease, whatever financial stress might've been there. But yeah. So the economy was good in the 60's and everybody was – I don't want to say everybody, but most people were – those were the best years of their lives.

[26:00]

People who were moving into adulthood back then and had – I know my – I had a lot of friends, their parents were probably better off maybe in material terms than what we were. So we all, we all had, we all had money. Not a lot of money, but we all had it. It wasn't like other people I had in the previous, in my previous school that I went to, we had some really poor kids. They just happened to live in families that didn't have much money. And I sensed that, I didn't sense that with the other ones moved into. But it wasn't a fancy upper-class, snobbish, name your school type of situation that you might see with today. But the 50's and the 60's were different, or different time periods economically in the United States.

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The 50's were good by comparison with the Depression, but they weren't as good, economically speaking as the – gas, for example, 29, 30 cents a gallon. My senior year I was a, an RA at Hope. I was in, I was the RA of a cottage that had 12 men in it. And that paid my rent, board? No, paid my room. That's what it did. Paid my room charge and half of the board. So that, that took a, took a big chunk out of what my, my bill would have been.

Hall: Yeah So that was your senior year only?

Geelhoed: Yeah, it was just my senior year. I applied to be one of my junior year and I didn't get picked, which was just as well, I guess. Yeah.

[28:00]

Hall: So, when you, how did you kind of make that transition into choosing history as your focus in college?

Geelhoed: Because my dad was always interested in it growing up and when we would have

– that's a great question. We were always talking about some aspect of public affairs at the supper table. Both he and my mother would talk about what was going on politically. It was just their conversation. And it wasn't designed to give me an education, make sure that I knew what was going on. You understand what I'm saying? It wasn't like the Kennedy's were Joe Kennedy would pepper his kids with questions about what was going on and then chew them out if they didn't know what. It wasn't anything like that. This was just the normal course of things. And we usually had Time or Newsweek or US News in the house. And I got started reading

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those when I was in junior high, just because I liked to read. And, I enjoyed just reading, period. And usually I'd go to the sports part of it, and then I worked my way back to the front page of the news and every now and then something would, would be on there and that sort of thing. So, and my mother got a big map and she put it on the wall in my room, geographically speaking. And so then she would talk about – she loved maps so we were talking about this place, this place, this place and so forth. But it was all informal. It, it wasn't unless they had some secret plan that I wasn't aware of. It was all informal. But it got me always thinking along those lines. And then when I got into, I got into high school, I just started reading some, some, some, – just kind of some general history, like the making of the president in 1960. I read that book. Making the President 1964, that sort of thing. And I had

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– oh, what was it? [pause] I had grandparents that were the same way They, uh, you sit around at the dinner table with them and they'd be, they'd be, they'd be talking about this and the other things. And now what's really neat about that is that my grandparents on my dad's side, his parents, eighth grade educations is all they had. But it was amazing. And back then you would get, you'd get your news from two sources: either read the newspapers or listened to the radio. And my grandmother never worked outside of the home, but she had the radio. I don't know if this fits with anything of your experience, so, but she always had the radio on all day long. So she was always hearing the news at the top and the bottom of the hour and all that kind of stuff. And she could talk about that with – and they'd always read the newspaper.

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And I always respected my grandfather for that. He was, he was so much more, he was so much better informed. I was convinced about the real things that mattered then people that were, formally educated and all that sort of thing. So they, I mean, that was just kind of all there, but it was, it wasn't, it wasn't by design. It simply was just the normal, normal course of doing things. And I think in our

family has, that's just my two sons too. I mean, one, one is a student of – has a master's in Music History and Lit from my IU [Indiana University], which is a little bit of history. My other son went to law school, he was a history and political science major at Michigan. He would, he would sent papers back to me and asked me to critique them that he was doing for his courses at Michigan. And I would do it and I would say to him, now, listen,

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I don't want to get, I don't want it to be, I don't want to make a suggestion that causes your grade to go from a B to a D. Because your professor may have an entirely different set of expectations, but this is what I would do to improve your paper: bing bing, bing, bing, bing. And invariably, he would get a, B or B+ or something like that off of that. So I mean, he knew that I knew something about what, what it was that he was studying. Just on the, just on the basis of things in the past. So I like to read. It was there – I'll tell you how I got interested in teaching history as a job. And it came in a weird sort of arrangement. Did you interview Dr Vanderhill?

Hall: I did not, that was Doyle.

Geelhoed: Oh, okay. Alright. Well when this would, this man, was – like I said, Dr. Vanderhill, before he was at Ball State, was at Grand Rapids Junior College for a while. Well, one of the, one of his colleagues at that time who was a friend of his

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for longstanding, was named James Bogdan. And James Bogdan was a Greek American, but that's incidental to the larger story here. And he taught what was then called Western Civilization. We call it World Civilization now. It's a little bit different. Maybe we don't, I don't know. But it wasn't, it was from the ancient world to 1715 and then from 1715 to the present. And so he would come in to talk to teach this class and I was in it with two or three of my friends from high school and we would sit there in the back and take notes and all. But he was the picture of enthusiasm. He was just having a ball, just sharing these ideas. And he was funny, and he wouldn't just stand there in one place and look out and say, all right, what's the answer to that question, Ms. So and So?

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None of that. And he'd have us in stitches. And I remember walking out one day and thinking, that's, that's not a bad job. Just the job itself. If you can stand up and you can get that excited about a subject and it doesn't look like work, that's something to do. And, and, [laughs] after a semester of this, he grabs three of us who were from the same high school and he said, I want you guys to be in the Honors section next semester [laughs]. We looked at each other like, what are we,

what did we do to deserve this? Because all that he gave us were B's, it wasn't like we were getting A's. And we knew that so and so and so were getting A's. But he said that, oh, I want you to, I want to be in Honors next semester. Okay.

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He says, but you're going to have to write a term paper. And I had written a term paper when I was a junior. I didn't think it was going to be that hard. And so I did it and that got me to thinking, well, maybe there's a future for me in history after all. If he's – this fella is so good – and he was chairman of the department, I think. If was so good, then I could be in the, the Honors section of it. Maybe I ought to give this a try. So when I transferred to Hope the year after that, then I just started down the, the Hope track. I'm not sure that at Hope I had anybody that was as enthusiastic as a professor as Mr. Bogdan was. He didn't have a doctorate, he had a masters. I had some who were better historians in the sense of writers and publishers of historical works and things like that. At JC, you taught, period.

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They weren't going, you didn't have to write books and articles and, and that sort of thing to keep your job. Hope was different. You had to do that. You had to be a researching and publishing historian, as well as a teacher. But for just sheer enthusiasm, I could get excited about history. I still get excited about history and probably make a fool of myself in the process of doing it. But he didn't care. I don't care either, if that's what it was. He talked about – this will get us laughing. He would talk about, for example, Elizabeth the second – excuse me, Elizabeth the first? Elizabeth the second. Elizabeth the first in Britain, and talking about the misconceptions about her. And he – then he stopped on the – So he says one time. they called her the Virgin Queen. She wasn't a virgin [laughs]. I thought, well where'd that come from? I mean, how does that, how does that fit into the story? Well, that's another misconception about, about Elizabeth the first.

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And he would stop from time to time and introduce all these sorts of interesting things that weren't in the book, but you knew they were true. Later on, you'd go back – sometimes he would say things and you'd kind of force yourself to go out and check and see what – tell me more about it. And yeah, just, just a swell man. I guess that's, that's the next part of it too. Yeah. He's just a swell individual. He could relate to students. He liked students. If you don't like students, this is the wrong occupation for you. Really. If you don't like them, it's not for you. But he really did. He liked all of us. He knew our names. He called us Mister and Miss. That was interesting. That was new. I mean we – my name is Bruce, not Mr. Geelhoed. Oh, okay. Yeah, that's what you say. So yeah. So that's kind of how it all happened. That's what got me going on it.

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Hall: And then at Hope College, was there an honors program there?

Geelhoed: There is now.

Hall: But you weren't a part of it?

Geelhoed: I'm not sure if there was one then.

Hall: So then, tell me more about –

Geelhoed: I don't, I don't, Hope was selective. And when I got to Hope, I, I thought – well I thought I was a much better student at – for Hope than I turned out to be. Does that make some sense? Because we had some brilliant, brilliant students that came to Hope for various reasons. Example: the University of Michigan's medical school has more alumni who are Hope grads and went to med school at Michigan than any other college except for Michigan itself. And the word on the street was, if you got through the Chem and Biology

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programs at Hope with an upper grade point average and everything like that, you could get into the med school at Michigan. So a lot of – several of my fraternity brothers, for example, brilliant people, they were Chem jocks, uh, because their goal was to go on to Grad School, either at med school at Michigan or research scientists - one of them went out to Stanford, a research scientist out there. So there were, there were people at Hope who were academically way ahead of me, especially as it related to writing and then compositions and things like that. I can learn something, I can take a test and pass it. But when it came to like writing term papers – and at Hope we did an awful lot of, well – not a lot, but just enough of it to make it distinctive and a bit uncomfortable, which is how you learn.

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We would critique each other's papers. And I had a, I had a course in Western History one time and, the student who was assigned to critique my paper was a friend and it was just paining him, but he had to point out this faulty argument, this lack of organization, bing, bing, bing, bing, bing. And I knew it was bothering him because he thought, you're my, you're my friend and everything like that. But I can't say that this is good because it is not. So we did an, we did an awful lot of that. And by the way, I did the same thing with, with somebody else's papers. I mean, I was expected to critique that and so forth. But now my point Jocelyn, about that, is that got me ready for Grad school. Because that's in Grad school, and at least in history, if you're not doing that sort of thing, if you're not getting

critiqued and you're not critiquing, you're not really getting educated because that's the nature of the historical profession.

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We write, we get criticized, we rewrite, all that kind of thing. All right? And if you don't, if you can't, if you can't be effective in that environment, then you're not going to succeed in that profession. So Hope had some of that, not enough of it probably, but enough of it to get me through Grad school functioning in that way. In other words, it wasn't just – the experience was not just turn in your paper, the prof reads it and makes a few suggestions, gives you a grade and you walk away from it. Getting to the, getting to the stage where the paper has to, or the work has to be turned in or something like that. The other one was, was languages. Hope was very strong in languages, and you had to have two years of language to graduate. Now you could get it by, if you had, let's say, four years in high school. And a lot of people just took, took care of,

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take care of things that way. But I liked it. So, when I got there, I just signed up for first and second year French, even though I had had a year of French in high school. And those teachers for those languages very rarely spoke English. They would just come walking into class and start talking French and you would have to just sit, yeah, no, I'm serious. You just have to sit there and, oh, okay. That's what she said. Oh yeah, I get it. Because we were all – we were all given assignments. We had to know these – we had to know these words, so on, so on and so on and so on. But they were great teachers in some respects. One way that a second year French teacher had of, of teaching us was, was teaching us how to sing songs, drinking songs in some cases, because you didn't know till later. But it wasn't no, wrote this, wrote that

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and that sort of thing. And about six weeks into our first semester there, she surprised the heck out of us. Madam Palmer was her name. Mrs. Palmer. She broke – she had been speaking nothing but French and she broke into English and started chewing us all out because some people were, were late turning in their work. She had to feel – felt she had to talk English to get our, to get our attention, which was right. But in my French course, when I was a junior, it would be the second semester of the second year course. We were all divided up into groups of four or five, and every other week or so we had to write and perform basically a skit or mini play that lasted five to eight minutes – write it, practice it, critique it, and perform it.

[44:00]

Oh, can you imagine? Unless you had that sort of thing?

Hall: So acting in foreign languages was not your sort of thing, your forte?

Geelhoed: Pardon me? Oh no, I did well, I probably got a B plus or so in that. But it was rigorous, that was really, really tough. I didn't go anywhere far with science. I just took the basics to get myself, take care of that requirement. And actually, I took care of that when I was in Junior College. But I mean, forget it. I would've, I would've never made it through Advanced Biology and Chemistry, just wouldn't. I know I wouldn't have, I just, I just knew I wouldn't have. But the language I liked. It was pretty demanding and, and Hope was like that. I don't know if it's like that to that extent today, I think, I hate to say this, but I think they've watered down the foreign language requirement. But, and I, I had a good friend, got some terrible, terrible, awful advice from his school counselor. And that was a, you don't have to take foreign language to get into Hope.

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And my mother literally pleaded with my friend's mother. They were close. She said – it was in ninth grade, 10th grade – get him into a foreign language. Well you don't need it to get into Hope. No, but you need it to get out. You can't get – why are you going to wait until you get there to start taking it? So he didn't have any foreign language. They threw him into Greek. Whew. Later, he became pretty good at Spanish. But I, and he and I were roommates when this was happening and it was, he would, he would call me and say, can you help me straighten this out? I said, yeah, I think this, this, this and this. I didn't know much Greek, but you know, so Hope was tough. I, and for that reason, I don't think it had an Honors college, so I don't think they wanted to. Should we say, Ball State, we don't have any problem with this. We take Honors students who're academically qualified, and we give them a, a different, more demanding academic experience. But the feeling, I think at Hope was, everything is demanding.

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And, and you are, it's a selective group of people that go there. I don't think I knew – I don't know anybody that really wasn't a very skilled student in high school. And it was, it was really quite surprising how good they were. So, you just tried to, do the best you can, get the best grades you could, recognizing that there were going to be a lot of others that were going to be ahead of you, and hoping that there'd be a few behind you maybe.

Hall: Just like track!

Geelhoed: Just like track! What did you run in track?

Hall: The 400.

Geelhoed: Okay. Not The 800? No? Just the 400, huh?

Hall: Yeah.

Geelhoed: Did you run the relay?

Hall: Yeah, 4x4.

Geelhoed: Well, good for you. I ran the , what was called the 880.

Hall: 880?

Geelhoed: Well, it's now called the 800. 880 yards, not 800 meters.

Hall: Okay, okay.

Geelhoed: And what was then called the 440. And, and then the mile relay, or the 4x400.

[47:00]

I loved the relay.

Hall: Yeah - did you do that at Hope too?

Geelhoed: Yeah. We had, we had tremendous, can I talk about what about this, track and everything?

Hall: Yeah.

Geelhoed: Okay. We had tremendous track teams when I was in high school at Ottawa. My senior year, I think we may have been in the top eight or so in the state when the state meet came about, which was unheard of. Because it was the Detroit schools and the Flint schools and the Lansing schools that usually had the best performances. Our shot-putter could throw 54 feet. We had one guy that was under 50 in the 440, they ran – we ran one 31 in the 800 relay.

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It was, it was, it was, it was really, it was really, I was voted, I was worried co-captain of that team, which was a great honor. Because we won the regional, we won the city meet and it was by, we just doubled the points of others. It was almost like the others didn't even belong on the same track with us. At Hope, we won the league my, my freshman year, no, my sophomore year, and we were sort of second, third middle after that. There were other things, but still had some

tremendous performances. We had, our sprinter could do 9.8 in the 100 and 21-something in the 220, what would be the 200 today. We just, it was just, it was just really good and they don't go quite so, I don't know. It's difficult now because we would peak for a mid-

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May conference meet and now graduation is like the first week in May, so they're running track meets already, which is, which is a shame because it's really too cold for track in my opinion. We didn't start running until about the middle of April and then we would go to almost the end of May. In high school and then in college it would be about, that sort of thing. So I think we would as a team have better performances simply because we had the advantage of better weather. It's nice in mid-May. Early May, it's cold still. So, but, but it was fun. It was, Hope and track and everything like that. It was just like another chance to meet people and be, be part of an effort. Our track coach who interestingly enough had been a History major at Hope. He loved it. We would go on these long trips – he was a great conversationalist and he'd always want to talk about the book he was reading about the Civil War or that sort of thing and

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it was just a, it was pretty cool. There you go.

Hall: So moving into kind of your time at Ball State. Who convinced you to get your Ph.d or was it yourself? Did you have mentors?

Geelhoed: Well, yeah. Okay. So here I am, I'm a senior at Hope and I thought what I wanted to do – I had these lofty expectations. I wanted to go back to Grand Rapids. I wanted to get a job teaching Social Studies and I wanted to be a track coach, I wanted to work my way and all of that. The teacher shortage of the 60's by '68, '69 had become the teacher surplus. Maybe if you had a math degree, maybe if you had a science degree, you could get a job. But teaching English or teaching social studies – or language maybe – but teaching English or social studies, we were, I hate to use the term, but it was true. We were basically a dime a dozen if school districts were hiring.

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So I interviewed for four or five. I interviewed for four or five positions and the person that was doing the interviewing, I could tell was kind of just going through the motions, because he knew – I was always a he – he knew that they really didn't have anything and they weren't going to have anything, but he was compiling a list of individuals. So, oh, I don't know. Sometime maybe in October or November, the chairman of the History department at Central Michigan, whose name was Richard Wysong shows up at Hope. And the chairman of the History

department was David Clark and he got a message out, put it up on the bulletin board in a couple of, a couple of the classrooms – so and so's going to be here.

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You're going to talk about History, Master's of Arts in teaching program and the M.A. program. I thought I wanted to do a master's degree in teaching and that sort of thing. So I went over there and I was going to apply to Western Michigan and then maybe University of Michigan and so forth. Well, David Clark – I had David Clark's class. He taught Middle Medieval History and I was just awful. And he knew I was just awful. So I managed to limp through that course with a C. I couldn't for the life of me do anything in that course. But he's the chairman of the department. So I walk in and he's going to introduce me to Richard Wysong. And I'm thinking, this isn't going to go well. I mean, he's thinking all these history majors that Hope has, and this is the best we can do? So he introduces him to me and I sit down. There may have been two or three others. I don't know.

[53:00]

I know what was going through his head. You think you can go on, you? You? Of all the people at Hope, you? My C student in medieval history? What makes you think you're – so I [inaudible] and I for apply for the graduate assistantship and lo and behold, I get it. It didn't come 'till the end of June or something like that, but little did I know, providentially speaking, praise the Lord. Central has six graduate assistantships and the – for just about every year, up until then, it had always gone to almost their own students and they thought that they were being, being, it was just too much CMU. And they wanted to start getting students in their graduate program that were from the liberal arts colleges in Michigan. So I got one of them and there was a, a student who became a good friend of mine, I think I met her before

[54:00]

in another capacity. Martha [inaudible] was her name. She was from Alma College. So the two of us became the, kind of the liberal arts contribution to Central. And David Clark, I think he's just, he was astonished down to his toes that they would take me for a graduate assistantship, but he played it straight. It was like Wysong, Dr. Wysong, would never have known how subpar a candidate I was. Alright, so, I show up in Central. Mount Pleasant, Michigan, fall of 1970. I'm there for about a week and I'm seeing all these profs, doing all of this, that sort of thing. And I get my assignment, which was to have six discussion groups a week. They had, Western Civ would be

[55:00]

like our Western, like our History 150. But it would meet for lecture twice a week. And then once a week, you'd meet in a group of about 10 to 12 students and the Grad Assistant was there to answer any questions that you had about the lecture and also to kind of quiz you and kind of try to get you ready for the, for exams and things like that. And also to grade exams. The objective part, the written parts of those were always done by the Prof. And I thought to myself, wow, this is, this is too good. I, this is what I want to do, how do I go about getting this? And it just became very obvious. You had to have a doctoral degree. So when I came down – so I got almost all, I have about 2/3 of my Masters done, we got married, I needed a real job. So I taught for a couple of years. And the idea was that once I had my Masters, we would start searching for doctoral programs. The idea of being getting a doctoral degree here and going back to Michigan, which is where our families were.

[56:00]

Yeah. And I knew Warren Vanderhill, who had been at Hope when I was there, even though he was not one of my, not one of my professors. But one afternoon I, I just thought, hmm, Ball State, I wonder if they have a doctorate program in History. Cause I didn't, I did not want to go someplace where I didn't know the professor. If you get what I'm saying. And I didn't know anybody at Western or Michigan or Michigan State. And so, he was here. I sent him a letter and he wrote me back and said, yeah, come on down. And so I became a doctoral student, doctoral fellow in the, in the History department. And two years later, I had my degree. And that was, that was kind of what it was.

Hall: What was you and Vanderhill's relationship like kind of throughout that whole time?

[57:00]

Geelhoed: I never met him until I came down here. Okay. I mean, I know who he was because he was a prof. We all knew, we all, we knew who all our profs were. And I had some friends who were, I don't know if I ever told Warren this. I had some friends who had him for, for, for a professor because they were either History majors or Political Science majors and History minors. But we had – I had a fraternity brother whose name was Alan Jones and when he graduated with his degree, I think what he did was went out and found a job with a publisher of school books. And he either wrote the books or was like the editor of a series of books that would get sold to privately, I guess high schools. And he could do imitations of professors.

[58:00]

And when – we usually get together, five or six of us and study in – get together to study in the Science building of all places because there were big rooms and

they were usually empty. And we could talk without – you couldn't talk in the library because you'd disrupt people. But we could talk in these – there was room for all of us, we could spread out because – and that interestingly enough was another aspect of, kind of the Hope, Hope, learning experience if you want to put it that way. If you were in a class with five or six others, we would, we would, especially before an exam, we'd get together and we'd just pepper ourselves with questions and try to answer that. And you could do it because the school was small and you could kind of do it. But I tell Honors students that

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this is the way you ought to get ready for these exams that I give. Sit down with your study guide and just start talking about it. Don't, don't hole yourself up in a corner with a book and try to read the book and make – that kind of stuff or study on your own. Just do this. That's not unethical, to do that. It's also not unethical, – I've told my students this too, although I don't remember if I said that this semester. Now, it's also not unethical for you to find other Honors students who have my exams from years past, to see what's, what's been on those exams at various times. I know you think that might sound like cheating, but it's not. I give these back to students because A, it's their work and B, share it with somebody else that has the class after you. You're not going to get the same test. I mean, it's going to be slightly different, but you're going to get some senses – and you can save yourself just thousands of hours

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or four or five years of that. And, I don't know how many of my students take me up on that or not, but that's the way a lot of us did this informally. That's how we would get ready for it. Anyway, so Alan Jones could do all these imitations of, of various profs and he would have us in stitches. Well he would, he would do imitations of Vander Hill [laughs]. And so I never had him for, I never had him for class, but he would. And Warren was very enthusiastic and very demonstrative in the classroom. Jones would get up by a blackboard and he'd scribble stuff. It was just funny. So when I met Warren for the first time, I had to try to keep from laughing too hard cause I can still see my fraternity brother Alan Jones doing an imitation of him. Yeah.

Hall: [laughs] That's funny.

Geelhoed: And he was a really, really smart guy and a lot of fun. Really, really smart.

[1:01:00]

You didn't want to get in an argument with him. He could make you look stupid real fast.

Hall: So describe to me your very first time walking on Ball State's campus back in 1973-ish.

Geelhoed: Yeah. Well, it would have been Christmas vacation. Okay. That we've been the Christmas break. It was wet, rainy. The library was under construction. The Honors house was over here on the couple of blocks down off the Student Center. That's where I met Dr. Vanderhill. He took me over here. I met Everett Farrell, who was the person, the faculty member who was in charge of the, of the doctoral program. And we sat down. My wife was with me and he started running through the program and he, look, I, I told him I'd just had my master's from Central Michigan. I could show him the authorization for it. He said, that's okay. I'll take your word for it. And I said, well, this is going well. And so he talks to me, he told me all that was going on here. And so and so, has a job at such and such a place,

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and so on and such and such a place. And I said, so, it's not hard to, it's not hard to, to get a job? Not right now, he said – he says, if I need some help, I just pick up the phone and I call. So somebody at such and such and so forth, [inaudible] Everett was one of these really great people from the Ball State year from about the late forties to the mid-sixties that had come to Ball State during this time of real growth. And Ball State, as you're aware, was a Teacher's College until 1965 and the power of the faculty resided within the hands of about 10 department heads. Because we didn't have deans of colleges or anything like that back then. Well, Everett was the chairman of the History department – he wasn't at that time, but before that – and he was one of the, what they literally referred to as the Big 10. And he was an operator. A good faculty member, a good teacher and all that. But he was an operator. He liked to like to make things happen.

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So, we're sitting in his, his office, which would have been down there where Dr. Ethison's office is, probably in that general area. And then just before we get ready to leave, he narrows his eyes and he looks at my wife and he says, and what do you think about this? My wife says, uh, it's okay. And he said, that's good because we've had some divorces in this program. Oh. Really? And he said, you gotta you gotta – and I knew exactly what he was saying. He was right. He said, you're going to have kind of an austere existence if you're coming from something else. And both of us were working back there. We, we had, we had lots, lots of money in this sense because our expenses

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were modest. The cost is \$130 some to live in a duplex every month. She had a car, I had a car, had this nice place with a full basement and everything like that.

So we're going to move down here and live in the trailer park, which is what we did. And he was basically saying it's, it's, it's not going to be kind of the cushy middleclass lifestyle that you had for a couple of years. And it really wasn't that much of a, it wasn't that big of a change, but – but he just, I thought that that was kinda neat. He tried to bring the, the spouse into the picture here too. So, yeah. So we just talked and then by four or five in the afternoon, we pulled out, we went back, I was going to apply, learned that I got accepted in probably February or March. And then I started making plans to come down here, moved down in August of '73. Now what's interesting, because we thought

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we were driving off a cliff to go to Indiana to drive this far and now we don't think anything of it, driving back that distance. But we thought this was that sort of thing. But we came down here, must have been a Thursday night too, for the Friday meetings and stayed at – you go up Madison Avenue out that way. There's a hotel that's being demolished out there. Well it was a, it was a good, good Holiday Inn back then. So, we get up in the morning, went down for breakfast or the breakfast and the waitress comes in, slides, a small little dish that looks like it has rice pudding, like tapioca pudding. Hmm. What's this? So she comes over and I said, is this tapioca pudding? It looks like Tapioca pudding. She said, no. I said, well, what is it? She said, that's grits.

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I said, grits? And we looked at each other like, we're farther South than we think we are, cause that's, that's a southern dish. So we ate our grits, always eat your grits. So that's that – that's what the campus was like. Now there was no College of Business. That field was wide open back then. There was no Fitness and Wellness Center. That was men's gym. Architecture school was there, library was under construction. Teachers College was there. The Quad was pretty much the same as it is now. Oh, Warren took me all over the place. I went to the gym and met the track coach, Jerry Rushton. There were a couple other people that were there and it just seemed, it just seemed very comfortable. It didn't, let's put it this way, it didn't seem as big and as imposing, let's say as Central Michigan or Western Michigan were.

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They had done their building expansions in the 50's and the 60's. Ball State's building and expansions occurred in the 60's and the 70's and the 80's. New library – State and Western and Central had dorms built in the 50's – Ball State's dorms didn't come along until the 60's. Noyer, Dehority, Woodworth – late fifties and that sort of thing. So Ball State was always, should we say, lagging a little bit behind the structurally speaking from, its fellow Mid-American Conference Universities. Having said that, I think we've done a better job of – we've

progressed, we've continued to progress, let's put it that way. Whereas I think in some ways those institutions, primarily because Michigan's economy was bad in the 70s – bad, or worse than ours,

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in the 70's, 80's. The economy plateaued and they were making do for a long time basically with what they had. And then when things improve economically in the 90s, and especially Western, some of Central, vast expansion, much vaster than what we have here. But, but we continue to make the – every year you think about, every year there's something there that you can point to that's a new, new improvement over, over what, what's going on in the year before. This year, it just happens to be the Science building. I don't know where it will be after that, but they, they, they've got a plan for that for sure. But we've added the Fitness and Wellness Center. We've added, Park Hall and Kinghorn Hall. We've renovated a whole bunch of residence halls. We've renovated this, this building [Burkhardt Building]. It's probably in need of it again, but, so I think Ball State has more than held its own in that, in that capacity.

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Yeah. But once again, that wasn't here when, when, when we were here, that was all yet to come. Where the Atrium and the Letterman Building and the Bell Building are, that was all private homes, including some faculty that lived in there. Oliver Bomb who was the Vice President for Public Affairs, he had a house about midway between Riverside and Petty. And there were a lot of faculty, maybe not like Oliver, but, who lived very close to campus. Warren's, Warren Vanderhill was just probably maybe a mile or so away. But if you were working for Ball State back then, you were teaching four days a week. And because we were on the quarter system instead of semesters – and so you didn't have faculty who were living away from Muncie, downtown Indianapolis and so forth. Most – because you had to be here everyday to teach and now you don't.

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Now you don't.

Hall: So tell me about when you were getting your Ph.D, the gender inequalities and about diversity in Muncie at the time.

Geelhoed: In Muncie?

Hall: Mmhm.

Geelhoed: Well, you mean in terms of like, employment?

Hall: No, so like male versus female students, or like African Americans, Hispanics –

Geelhoed: Oh, oh, I think, yeah. Okay. I think Ball State has always been slightly majority female. Just guessing. Yeah. So something that I've heard that there's usually are a percent or so more females than males. And that traces itself back to the Teachers College here, and females being teaching majors in El-Ed [Elementary Education] and things like that. All of that, I don't know if that applies, applies in that. The History department had several female faculty members then; it was not an all-male department. [inaudible names],

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Joan Schreiber. Well, that's three isn't it? I don't know if that's, that's not much diversity at all, but a lot of, a lot of history departments – for example, the one that I was familiar with at Central Michigan, that was completely male. The one at Hope was completely male. Understand the times – I take that back, there was one female faculty member, a Constitutional History person at Central Michigan, but she was only there a year. She got hired by Michigan State, so she was gone. One year and she was gone. There were a lot of female faculty members in the Teacher's College. Stands to reason, right. There were a lot of female faculty members in modern languages. I couldn't give you the percentages. There were a fair number of females in this, in the sciences as I recall.

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There were, there was some female faculty members in the arts and music. Alice Nichols was the head of the Art Department. She was a female. But there were none in, in the ranks of the administration to speak of. The Vice Presidents were all male. The President, of course, was a male. There were only five or six college deans at the time. They were all male. So no, there wasn't a whole lot of diversity, although there were, there was representation of female – there was evidence of a representation of females in the professoriate.

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For minorities. It was a bit different matter. I don't know if Ball State was any different than, than any of the others, but there were very few African American faculty members. There were some African American administrators, in advising and student affairs, I think. It was, you have to understand, uh, 1972 isn't that the year? '72 '71 is the passage of the, of Title Nine? Maybe, maybe not. I know that's when, I know that's when Title Nine starts getting implemented in terms of what was then called and later called, not diversity or inclusion, but Affirmative Action. Trying to broaden the hiring of college faculties and so forth. Does that answer your question?

[1:14:00]

Hall: Yeah, yeah.

Geelhoed: As near as I can remember. That's pretty much the way that it was. I had Sharon Hannah, now Sharon Seeger, for two courses. Civil War, no? Yeah, Civil War and Reconstruction, I think it was. Southern? No, it's two courses in Southern History is what it was. That's what it was. She would have been my only female faculty member because Phillis Uhaus, the other one, was not in American History. She was in European History. Yeah, that would be, that would be kind of the story.

Hall: So I know that you talked about how you planned on not staying in Muncie and wanted to go back to Michigan. So how did we convince you to stay and become —

Geelhoed: Well, Ball State is the only place that has ever offered me a job. It's as simple as that, but I'm thoroughly happy here.

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It's been a, I've never been one to put Muncie down, either as a community or, or as a, a population center. One of your fellow Honors students asked me a while back about being a History faculty member and why that was kind of important. It's like, I had set out with Grad school and everything like that to be a professor of History, instructor of History at the collegiate level. And so I had, I had that position. Okay. So that's really tremendous, right? It just so happens that it's here at Ball State. And Ball State, looking back on it now, which I didn't sense at the time, was of sufficient stature to say if you never did any other things, anything else in your life than work

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at Ball State, that's pretty good. It's a Mid-American Conference school. It's a research institution. Uh, it's widely respected. It's in that same group of Midwestern schools, like the others that we named: Miami of Ohio, Kent State, Ball State, the Michigan Directional ones, Northern Illinois, all those are good schools that educate a lot of people. It's, it's, it's, it's really good. So, I in some respects, felt like you sort of accomplished your career objective if, if you're a Professor of History at a school like Ball State. My son's down at Texas A&M, and I've, I've leaned on him a little bit. He, he, he — the first, well in the first place, I've leaned on him a little bit to understand the situation. Second place it's, he doesn't take to be leaned on very well. He's going to go his own way. He's going to go his own way. But

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his undergraduate degree was in Political Science and History. His masters was in Sport Management, got a law degree in specializing in, compliance and all of that. Sports law, I guess, is the best way of saying it. So now, and he's a pretty – applied at a lot of different places. And would come up short and get rejected and things like that. And then he got hired back in, it must have been in February, by Texas A&M. And so I was just telling him, I said, this is what you want to do, right? This is what you went to school to study for. This was the objective that you set up. All right? So you're at Texas A&M. It doesn't get much better than that. When you start looking across the spectrum of colleges and universities in the United States, it doesn't really get a whole lot better than this. Now, you might think that there are places

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that you could go to. He might prefer Michigan, Kansas, Tennessee. He'd been at Tennessee this year doing an internship in Sports Law there are a little bit closer, but they're all, they're, they're on that level. You're at a level above me, but like quite a bit here. So hang on to this job because there's not a whole lot of, there's not a lot higher than you can go. You might get a better job responsibility wise, but it might be at a lower school, a school on this level here. So just be grateful for this job, do it the best you can because it's, you can, you can be here forever. It's, it's, it's that good of an opportunity and I've always, and last 20, 25, 30 years, I was just looking at Ball State that way and I can be here forever. The community

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is fine. Educated – my kids went to Delta High School out here and they both went on to college. They, they got good, good educations in high school. And Muncie is a great place to live comfortably because you can get from one end of Muncie to the other in 20 minutes and we haven't, we haven't spent these thousands of hours – you're far enough away from Indianapolis that you don't get that traffic crush. You know what I'm saying? But I've got a cousin that lives down there and she tells me different times about what they had to do with Carmel, to get their daughter to soccer and their daughter to volleyball and their daughter to this, that and the other sort of thing. And the, the commute and all this. Oh, man. None of that in Muncie. None of that. So you just think of the thousands of hours that you save that you're not in that car going back and forth or commuting to do your job and so forth. And so,

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that's, that's a, that's a benefit of living in Muncie and she come to appreciate it. I'm an I, we had this because my mother-in-law was the old, – she spent a lot of time up in Grand Rapids where she was hospitalized. And you can't, I, I was just astonished. You can't drive anywhere in Grand Rapids where it's not bumper to

bumper. It's just like Indianapolis and, and I'm thinking, give me Muncie any day. It's so much, it's so much easier just to live here. Anyway, so Ball state, is a place you can work at, and retire, and be happy in the meantime.

Hall: Okay, yeah. In 1979, the Honors program became – program became the first Honors college –

Geelhoed: Right.

Hall: at a public school. So what, what was your association with the Honors College at that time? If there were any.

Geelhoed: Okay say that again.

Hall: So in 1979–

Geelhoed: Became the Honors College, okay. Yeah.

Hall: Yeah, so –

Geelhoed: And what about, what'd you say after that?

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Hall: I was just wondering like at that time, did you have any association with the Honors College? Cause I know you weren't working for them yet.

Geelhoed: No. No.

Hall: Okay.

Geelhoed: My first association with the Honors College came in the spring of 1980 when I was asked to do a colloque. No, I didn't. I had, I had no responsibility for Honors, or with Honors, let's put it that way. No, I wasn't teaching a course, wasn't on a committee. I was teaching some History courses. I'm sure I had some Honors students in there but that would not have been – I know I did. But, there was nothing special about that.

Hall: So then how did you actually become involved?

Geelhoed: Okay. We're back to the Dr. Vanderhill again. So 1988, I get asked to teach this Honors colloquium, which was on a prominent American families that were prominent in business and all that sort of thing. We studied Eli Lilly or – we studied the Lily family in Indianapolis, the Ball family in Muncie and several others.

[1:22:00]

Warren Vanderhill, maybe he talked about this – he became the Associate Provost in 1985 but Warren created what, what was first called ID 199 and was Honors 199. And he did that so that he would be able to meet Honors students. He wasn't – the first couple of years in the position, he wasn't convinced that being an administrator, just doing the routine of administration, was keeping him from getting to know students. So, he basically built this History course. He didn't call it that, but this Social History course, called it ID 199. And this became part of the core. And in that – the Honors core – and in that respect then he was, he was teaching about 70 honor students each quarter in that course and having them write papers about some aspects of their family and then having individual appointments with him. And that was his way of getting on the ground floor and getting to meet Honors

[1:23:00]

students. Doctor Wittig, who you just met, just my predecessor in here, was a regular guest lecturer in that course for Dr. Vanderhill before he became Honors Dean after [inaudible]. But anyway, Warren became Associate Provost and he needed some people to step in and teach what was then Honors 199. So I got asked to do it. There were, there was at least two others in the history department [inaudible] and I think and, Drew [inaudible] who likewise got asked to teach the course. So in the fall of '85, I started teaching Honors 199 pretty much the way that I do it now. I teach about – I don't teach the family like he did. I teach specific families, particularly this time of the [inaudible name...Delosas??] and the Kennedy's. And we talk about a smaller family that immigrated to the United States at the time of the potato famine.

[1:24:00]

Anyway, so I started teaching that then. Every year since then, I've had at least one section of – I haven't had it every semester or every quarter, but I had it at least once a year. And that continued through 2010. And then I was – my term, I had two terms as the History Department Chair and that ended. And then I went, should we say back to a faculty role. And I've had two honors sections ever since then. Okay. What's happened between '85 and 2010? So I've taught Honors 199. I've probably had, I don't know how many, not many, six to eight honors theses that I've advised. I taught another colloq last summer online on the history of Ball State that

[1:25:00]

I've been involved with. And then as, has anybody mentioned to you Westminster College, that program?

Hall: I don't think so. Oh, yeah, yeah.

Geelhoed: Okay. Warren got this established with John [inaudible name] who was an Emeritus Professor here and it's – it was a private Methodist college in England outside of Oxford. And we set up an exchange. This was when it was still on quarters – set up an exchange where they would send a faculty member to us. We would send a faculty member to them each quarter. So I was there in the spring of '87. Honors had a kind of a loose – because of, because of Dr. Vanderhill's leadership, had kind of a loose connection to it. It wasn't particularly just for Honors faculty. But I was over there doing that. And I was to – you had to have a research project if you went over on it, you couldn't just go overseas. My research project was on President Eisenhower

[1:26:00]

and the British Prime Minister Harold Macmillan, and British-American relations during the 1950s, which was really neat. And I got a lot done. And when I came back, Tony Edmonds and I collaborated on two books that were, that grew out of that experience. So that would be another part of teaching on that. And in research, you might be familiar with this, I coauthored the Ball Honors House History. That was a student project to begin with. Jim Ruble had wanted to have a history of the house once, once they got in it. And so one of my regular students who became an Honors student in terms of doing a thesis, Alyssa Bennett, got to work on that. And then she and I sort of combined our efforts. And then that book came out, and when was it? The fall of '17, somewhere around there?

[1:27:00]

Yeah. Yeah. And when I started teaching Honors courses and Dr. Ruble came in as Dean, he, he formed a Dean's Advisory Council and asked me to be a member of that, which I've always been. And I'm also, I also serve on the Anderson, Tim Anderson Scholarship Committee Selection Committee and also the Trimmer Selection Committee for the Outstanding Thesis and Creative Project. I've been on three search committees for faculty members as well as for the Honors Dean. So, I've sort of got this dual set of responsibilities, I guess. One is to teach Honors, and the other is to do the same thing, teach a History course every semester, but it's primarily Honors. I guess you could say that I've been teaching since '85.

[1:28:00]

Hall: Why did you choose to become involved with Honors, almost more than History?

Geelhoed: Because Warren basically said, "You're going to do this." We come in and we sat down. It wasn't a question of kicking it over and saying, well we will think about it and we'll let you know. No you're, you're going to do it. And it has already

been, it has already been arranged. I, I'm being a little bit flippant. That's not the case. I mean who wouldn't leap at that chance if you think about it? Oh, you mean my primary, my primary teaching responsibilities is going to be for Honors students. Yeah, I think I can go for that. But he was going to be, he was going to be Associate Provost and probably coming back to – I think he had sort of figured that he was going to be doing that indefinitely. Coming back to Honors, I don't know if he would've,

[1:29:00]

if he would've done that because he became Provost shortly after that in '86 and served there until he, until he retired. I did it. Tony Edmonds taught Honors 199 just about every semester. And then as time went by and there was a change in leadership, first Dr. Wittig and then Dr. Ruble or excuse me, Dr. Wittig, Dr. Meyer, Dr. Ruble's year, there was change in the leadership of Honors. Other faculty started to be recruited to come in to teach it, teach the chorus. What is interesting is that when I first started teaching, it was a, quote-on-quote large group class. I'd have 70 students in it. And I also would have, seven or eight students who had taken the course previously who would meet with students in their discussion groups one day a week. That worked really well when we were on quarters because we would meet four days a week. It doesn't

[1:30:00]

work well – it doesn't work at all on semesters. But that was a, that was an interesting feature to that, that you were expected to go to a discussion group. It was led by an Honors student who had previously had the course. Warren changed all that up, the structure, it was based on, it was based on a, a similar course that, that he observed by a Hope faculty member. Yeah. So that's how I got involved. And once you get involved in the teaching part of it, then you, then you invariably get involved in the research or the, not so much the research, but the, but the service part. I don't say no if somebody asks me to do something. I mean I just don't, and usually you can control your life pretty well that way. But especially in Honors. Honors is, is, is, it relies an awful lot on the sweat equity of a lot of faculty members. They need to be able to do this in addition to

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their responsibilities within their departments. And sometimes that creates, creates a fair amount of stress because Honors has certain expectations for its courses, and you need to meet those. And your department has certain expectations for courses and you need to meet those. So, yeah.

Hall: So tell me what your favorite part of teaching Honors has been. What impact has it made on you? What impact do you think you've made on it?

Geelhoed: Well, in a selfish sort of way, Honors 199 has a very open description. I couldn't recite it from memory, but, there are various topics at the courses to cover and things like that. But basically, it's a course that the faculty member can,

[1:32:00]

can design by himself or herself and teach it from a, almost from a professional interest level. So, my, should we say, academic specialty would be the, the foreign policy, the defense policy of the Eisenhower-Kennedy period. Somewhere around there, that would be, that's what I, among other things, have concentrated some of my research on. Alright. So, in putting this course together, I can pretty well set it up so that there isn't a class period that is something that I just have to cover because that's what the assignment, that's what the catalog says it has to be. And so,

[1:33:00]

I don't ever have a day that I'm not interested in talking about whatever the topic is going to be. And I change it from time to time and things like that. So, the academic stimulation, it's almost like I try to be like Jim Bogdan. I tried to get excited about this because – you, and let's see, what was it yesterday? I was, when I, I we were talking about Kennedy being a person that followed in the consensus tradition of Eisenhower and Truman on the issue— so, Kennedy's the focus. But we've got the others on there and it's, it's as new to me then, yesterday as it was 15 years ago. And so you try to convey that, that sense of importance. It's important that you know this just because you happen to be an American, you need to know that this happened at such and such a time and things came very close to Nuclear War

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between the United States and the Russians in the late forties over this issue. All right? So if I was to teach, a straight up History course, there were obviously going to be things in the syllabus that you'd have to cover because the description says you have to come. You don't have to do that with Honors. So that's what it's done for me. I mean, you just, you can develop these courses that have this, have this focus that, that you bring to it. It's not being brought to you. It's not being brought by you based on somebody else's ideas. All right? For the students, you have to almost read the evaluations, I guess. I hope they sense that this helps them as Honors students think harder about certain topics and certain issues, than they would if they weren't taking that course. Because Honors, Honors 199 is supposed to deal with stuff that's important. They talk about race and

[1:35:00]

education and family, alright. All those things are all listed there. So if you think those are important, if you come into the course thinking those are important, then when you're done, when you're walking away from it, you ought to feel like, like you've had, you've had that experience. And it can only be done in Honors, it can't be done outside of it because there's just not the freedom or the flexibility to, to teach those courses that way. That's what I'd say. It's just, you have to – 44 years here and people ask me, well, when are you going to retire, when are you going to retire after 44 years, that's a long time. Well, I don't know. I can't retire next year because I've had a sabbatical, and everybody has to come back the year after you had a sabbatical. So, I'll be here next year under those circumstances. But why would I not want to be here? If you think that it's important that students know

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something about what you have to say, why would you, why would you not come back? So how's that? Try that one.

Hall: What do you think your, kind of, purpose is for being here then instead of retiring? Like what keeps you here?

Geelhoed: Oh, oh, just what I said, you have to be, you have to believe that you have something to contribute. That a student that takes Honors 199 should be a more informed American citizen. And I'm a – I'm not saying this to be critical, but I think there's an awful lot of, should we say, just kind of lack of, kind of basic societal information among today's students. And I don't know if that's because it's not taught that far in, in high school. I'll

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give you an example. And this goes way back to when I first started teaching. The school year is over with and one way one of my students comes up to me and says, thanks, I liked your class. This is about, I think an 11th grader. This is the first History class I've had, not that I've had that many, the first history class that I, that I've had that we've got past World War II. Really? So you got through about two thirds of the book? Yeah, that's, that's all we've ever, that's all we've ever gotten. So I thought, ah, shoot, because we finished the book. I mean we talked about the history up until whenever it was, so '71, '72, all that kind of stuff. And I just assumed that that was the way it was supposed to be. And the idea that somebody who was teaching this class would leave out the recent period just floored me. So I don't know whether

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students come to Ball State with this in their bag – how far – in your high school history class – did you get done? You didn't.

Hall: Oh, I agree with that student, yeah.

Geelhoed: Really?

Hall: Mmhm.

Geelhoed: So how far did you get?

Hall: I would say World War II was like the biggest thing that was hit, yeah.

Geelhoed: [laughs] So how far did you get? Well that's terrible. I mean, that's really awful. It's just awful. In the first place, I don't understand why a teacher would want to do that. I mean, the fun part of it is the more recent past, I mean that's the fun part to teach. I'd be, I'd be busting it to get to that point so I could teach about this and leave the other, the ancient stuff behind. Well anyway, so Honors students less so probably than non-Honors students. But I'm thinking that, if you're going to be someone in – it's a complicated world

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out there, as you're aware, and this is no surprise, it's a complicated world. Well somebody has got to be able to connect the pieces. And I think Honors enables you to do that in some respects, to see, to see the picture from all, all, all those, the various ingredients that, that may be around it. And that's what I think kind of, maybe those of us that are historians can offer. We can take on a lot of disparate information, try to assemble it and explain it in some sort of a coherent whole, at least I hope we can do that. And that helps students I think to become somewhat better informed. So you want, you want to leave here not just having acquired some skills and everything like that, but just being able to learn how to learn, I guess is the best way of saying it. But yeah, I mean, I think as long as you can do that sort of thing, we've got a couple of people here that are –

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Tom Harris, my friend over in, I forget the name. What's the name of it? It's ISOM? Information systems and something, something operating management. That's not right,

Hall: I've heard of it, but I don't know what it is.

Geelhoed: It's over, it's over, it's over in the School of Business. He's been here 50 years. He's not going to quit. He loves it. He just loves, he just loves the teaching.

He loves the subject, he loves the, the students, he likes his colleagues. And I think all he doesn't do is teach in the summer. So, that's, that's pretty neat if you can, if you can do it that way. And he thinks he's making – and I'm sure he is. I'm sure what he's – in that sense over there in the School of Business, what he's teaching them is important for the jobs that they want to do when they get out.

Hall: So, as we sort of wrap up this interview, you've been here for 44 years, correct?

Geelhoed: Yeah. As of this summer.

[1:41:00]

Hall: So what's the most important part of Ball State that's evolved that you've seen? How do you feel like you have played a part in that?

Geelhoed: Well, I was the co-author of Ball State University: An Interpreted History, which is this, which passes as the official history of the university. Tony Edmonds and I did that. It was published in 2001. It's a little bit more important this year in terms of people recognizing it because this is the centennial and people refer back to that. I've always been proud of that effort that went into that port because we approached it kind of from a fresh perspective. We weren't going to be tied into –

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there had been a history of Ball State that was written in '68 when Dr. Emens stepped down as President and things like that. But it was a popular history. There weren't, there weren't footnotes and it wasn't documented like, like – we wanted it to be at a work of history. And so if people want to take some time to familiarize themselves with, with Ball State, that book is there. So that probably long term would probably be my best contribution of an enduring, enduring nature here. But I, I think on a, on a day-to-day basis, it probably would be being involved with Honors because I think I did a count a couple of years ago. I think I've taught more than 2,500 Honors students. And I don't know if anybody has taught more on her students than I have, but I can't think of who it would be. Unless it's been Dr. Vanderhill because he was teaching him 70 at a time there for,

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I do not know, maybe close to – so he may have me, I don't know on that. But I don't think anybody has taught honors more consistently. I think I've got the longest streak. If you want to look at it in those terms, of, what would it be now? 34 years, 1919 to 1985. Yeah. 34 years of consecutive teaching in Honors. So I, I think that's probably, if I had a contribution to it would be that. Yeah.

Hall: That's awesome. That's so cool.

Geelhoed: Well it, it, it worked. It's, it's, it's worked out well. Right. And as I said, if you can't teach Honors students and enjoy Honor students and, and enjoy teaching, wow. I mean, what, what is it going to take?

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And I've seen Honors grow quantitatively and qualitatively over that period of time too. Qualitatively especially. That house is a tremendous addition - Virginia Ball's house, because it gets Honors in the middle of the campus. When Dr. Vanderhill was the, was the director and, and, and Dr. Wittig. Well really until, what, about 10 years ago, I guess Honors was out there. That's where some Honors courses were Carmichael Hall. Honors residence halls were in Johnson complex. The Honors offices were all over the place. They started out over here. They were in the Wittinger Business Building for a while.

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They were in this building for a while. They were out at Carmichael for awhile. So Honors didn't have this identity. And now that combination of Virginia's house and the Dehority residence halls have put Honors right in the center of the campus. And that's a huge qualitative impact. So you can take, we can probably take at least as many students, they can be housed close by, they get the advantage of if they have a question about something, they just walk across the street. Back then it was, and you know when Honors was out there, there was no shuttle bus. It was, it was a pain. It was very inconvenient. Now it was good for Honors, but again, they weren't as good for Honors students, but again they were, shall we say, somewhat removed from the kind of the main course. And that visibility helps in a lot of ways. A lot of people know a lot more about – who are not necessarily

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involved. They know a lot more about Honors now simply because of the visibility factor than they ever did then. You could just kind of put it out of your mind when it was like that.

Hall: Why do you think it is important for Honors to be in the central –?

Geelhoed: Because otherwise it's, it doesn't have the feel of a college. See that, 1707 West Riverside. It's like the headquarters. It's the, it's the central building for it. It's the hub in a sense, but that's not sufficient. You need to have the residential component that goes with it as well. Well now they're right, right together like that. Yeah. That was huge. That, that was, that was that Jim Ruble. That was a tremendous accomplishment that he had to – and Dr. Gora wanted to do it too when she was president. So she, she, she sensed how important that was. Honors is important to Ball State because it helps us to stand out better. Honors has been

so successful here that it's, that is respected around the country. Ball State is respected around the country

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for having one of the best Honors programs at any public university. And that helped to, that helped to do it. Well I was going to say? Oh, I noticed about eight or nine years ago, Purdue started an Honors college. And maybe they consolidated what they had, but it looks awfully similar to Ball State's in the sense that they had a residence component to it and they had a honors core curriculum. I don't think the Honors program at IU [Indiana University] necessarily has a core. I think there are certain, I could be wrong about this. I think that there are certain courses that are designated as Honors and if you want to graduate with an Honors diploma,

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you had to kind of take these courses. But there's not that. Maybe the rest, I don't know. I, I'm not aware of it if it does, but I think Purdue almost replicated what ours was, with the core curriculum and then all the rest of it. And what IU, what IU has done is put a lot of emphasis on Honors students going abroad, studying abroad. And I've noticed that increasingly so, Ball State is trying to do a little bit of that too, trying to grab onto some of these international opportunities, which I think is the next frontier. But it's difficult to do. It's very difficult to coordinate those sorts of things. But Honors is, is, is the place to at least try it. Yeah.

Hall: Is there anything else that I left out you didn't get to talk about? I know we kind of skipped over your time with the Middletown Studies, if you want to talk about that.

Geelhoed: Well, I was the Director of the Center for Middletown Studies for 13 years, 1991-

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'04. But I was teaching Honors during that time too. That was usually – I would teach one course every semester and usually I would split it, in those years, between Honors one semester and Business History, History 310, the next. We, yeah. We cooperated with Honors a lot when I was at Middletown because we at the time had an exchange program with University of Groningen in the Netherlands. And we ran that for four or five years and it just, I, my assignment changed and I couldn't coordinate it. And I had a graduate, a graduate assistant, Caroline Goffman who was helping to, to run it. So they would send us two or three students and we would put them up here. We would send two or three students and they would put them up over there. And usually, not always, but usually students came from Honors because they had scholarship money so they didn't have to worry about

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the cost of it. So, they basically were set up so that you paid your tuition and fees here and your room and board over there. Groningen set this up so that they had residences for international students – Ball State, a couple of schools in South Carolina, Eastern Michigan was, was part of it, and those were roughly the same accommodations, roughly the same prices for those accommodations. So, you could go there and spend – and University of Groningen was an excellent school, the second or third largest in Holland. And so you could go there. And Holland of course, is neat because A, it's an interesting place on its own, but you're so close to Germany and France. Four hours and you're in Paris for example, from Groningen. You can get over to the British Isles. And so you can spend a lot of money and travel over there once you're there. But that's up to you. The basic costs would not have been too much different than if you just

[1:51:00]

spend a semester here at Ball State. So we were doing that when I was at Middletown. And that, yeah, that's interesting cause that was, that was another little bit of a contribution to Honors that I was making. And that fit, that fit in well. So, that's it. I can't think of anything else I want to add.

Hall: Okay.

Geelhoed: Middletown worked into it okay.

Hall: Alright, well, on behalf of the Ball State University Honors College Oral History Project, I would like to thank you for your time.

Geelhoed: Thank you. It's been a pleasure.

1:58:38

End of interview



Department of History
Burkhardt Building 213
Muncie, IN 47306-0480

March 27, 2019

Dear Bruce,

On behalf of Dr. Doyle's Oral History Workshop Colloquium, I would like to thank you for devoting your afternoon yesterday to our Ball State Honors College Oral History Project. With your candor and eloquence, you shared your experiences at Ball State University that positively impacted your career and current job as a professor. The interview you participated in will be an invaluable historical source for those who wish to learn more about the Honors College's past, especially including our many alumni from over the past sixty years.

I really enjoyed learning about your journey through the lens of Muncie, Indiana. It's inspiring to see someone who is genuinely happy pouring into students like me. The passion you have for teaching the subject of our nation's "recent history" is something I personally hope to possess for my career after 44 years. It was also interesting to hear about your own experiences through that time period, from your father's personal post-war emotions to your decision to get your doctorate due to a lack of jobs.

I am so happy that I got to interview you!

Best regards,

Jocelyn Hall (And the rest of the team, listed below)

Emma Cieslik
Hannah Gunnell

Melissa Kraman
Anna Hawk

Noah Nobbe
Margo Morton
Nathan Rivers, G.A.

Erica Smith
Elise Schrader

Ben Wilson



**BALL STATE
UNIVERSITY**

**Intellectual Property Consent Form
Ball State University Honors College Oral History Project**

We, Naomi Leeman (interviewee) and

_____ (interviewer), understand the purpose of this interview, to record and preserve historical information by digital audio/video (or other technical means), and consent to the transcribing, typing, printing, and publication of said interview. We also consent to the digitization of this material, as well as any supplementary photographs or documents, for access via the Internet.

We understand that the interview and supplementary items may be distributed to the public for educational purposes, including formats such as print, public programming, and the Internet. We agree to freely share the interview and supplementary items under the terms of a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (<https://creativecommons.org/licenses/by-nc-sa/4.0/>). This means that we jointly retain the copyright, but that the public may freely copy, modify, and share these items for noncommercial purposes under the same terms, if they include the original source information.

We further understand that this interview may be kept and maintained by Ball State University Archives and Special Collections, for the use of students and scholars for as long as Archives and Special Collections believes the material to be of scholarly or historical value.

Interviewee

Print Name: Naomi Leeman (Signed): Naomi Leeman

Date: Feb 22 2019

Interviewer

Print Name: _____ (Signed): _____

Date: _____

**Project Director Michael Wm. Doyle, Associate Professor of History, Ball State University
Burkhardt Building 213, 2000 W. University Avenue, Muncie, IN 47306-0480**

(Signed): _____

Date: _____

Pre-Interview Contact Notes: Naomi Leeman

Pre-Interview Time: 10:38-10:49 A.M., February 22, 2019

Pre-Interviewer: Nathan Rivers

- Naomi Leeman attended Ball State from 2003 to 2008. She majored in landscape architecture and minored in urban planning and in French.
- She indicated that she was not involved in a great number of activities in her time at here. She noted that there were a few things through the Architecture department, but did not delve to much deeper into this.
- In the honors college, she indicated that one of the people she most remembered was a counselor who helped her with her planning to go to graduate school.
- Naomi attended grad school at the Harvard Graduate School of Design, where she earned her degree in real estate development. She indicated that she attended here from 2008 to 2010.
- Naomi indicated that her husband is currently in the military, which has led to her moving around a lot. She has lived in South Carolina, Japan, Arizona, and Maryland, the last of which is her current location.
- In all of these places, she has worked as an urban designer and city planner, which she indicated was not necessarily the career path that she expected.

NAOMI LEEMAN

AICP, LEED AP

naomi@naomileeman.com | (502) 727-5204
13385 Joy Road | Lusby, MD 20657
www.naomileeman.com

Dedicated, creative, and motivated urban designer with a proven track record of managing multiple projects and effectively coordinating on-time delivery of tasks. Experience with a wide variety of design projects, including both public planning and private developments, lends a unique ability to develop innovative solutions.

PROFESSIONAL EXPERIENCE

2012 - Present

Owner, The Leeman Group, LLC

Provided a broad variety of urban design and real estate consulting services, including master planning, real estate feasibility analysis, and architectural illustration. Develops marketing materials, illustrations, and conceptual design plans.

- Consulted on a variety of public planning and private development projects in several states, including Arizona, South Carolina, North Carolina, & Indiana.
- Writing a Bikeways Master Plan for the City of Yuma, AZ.
- Created a detailed real estate feasibility analysis for a \$7 million mixed use project for the City of Greensboro, NC.

2015 - 2017

Senior Planner, City of Yuma, AZ

Manages and develops long-range planning documents, works with other city departments and consultants to implement planning directives, and organizes citizen outreach efforts.

- Manager and author of the 2016 Parks & Recreation Master Plan, a comprehensive facility planning document
- Manager of the Infill Incentive Plan, an interdepartmental plan including a detailed vacancy inventory, financial incentives, and updates to the development code.
- Wrote an update to the landscape code to encourage xeriscape and street trees.

2011 - 2012

Urban Designer, Office of Civic Investment for the City of Beaufort, SC

Worked with a team of urban planners, engineers, and city officials to design and coordinate projects to implement the goals of the City of Beaufort's Comprehensive Plan through the active Civic Master Plan process.

- Worked closely with the Redevelopment Commission to prioritize and coordinate City-funded projects.
- Organized information and designs generated during charrettes into a comprehensive publication for City use.

2009 - 2010

Urban Design & Marketing Coordinator Buckwalter Commercial, LLC, Bluffton, SC

www.buckwalterplace.com

Managed all planning, design, and marketing efforts for the commercial real estate development company. Prepared conceptual plans, master plan renderings, and marketing brochures.

EDUCATION

Harvard Graduate School of Design Master of Design Studies in Real Estate 2010

- Classes on Advanced Real Estate Finance, Real Estate Economics (MIT), Affordable Housing, Housing Delivery Systems, Markets & Market Failures
- Scholarly Paper on "Economic Sustainability in Large-scale Real Estate Development" advised by James Stockard of the Harvard Joint Center for Housing Studies

Ball State University, Honors College Bachelor of Landscape Architecture 2008

- Minors in Urban Planning & French
- Graduated *summa cum laude*

PROFESSIONAL SKILLS

Adobe Creative Suite (advanced InDesign, Illustrator, & Photoshop)

ArcGIS (Geographic Information System)

AutoCAD

SketchUp

Microsoft Office Suite (advanced)

Conversationally fluent in Japanese

CERTIFICATIONS

AICP (American Institute of Certified Planners)

LEED AP (Leadership in Energy & Environmental Design, Accredited Professional)

Member of the Congress for the New Urbanism

AWARDS

2017 Arizona APA Award in the Open Category
for *Yuma Infill Incentive District & Plan*

2016 Charter Award from the Congress for the
New Urbanism for *Beaufort Civic Master Plan*

2014 Outstanding Planning Project Award from
South Carolina APA for the *Beaufort Civic
Master Plan*

Jocelyn Hall

March 24, 2019

HONR 390-09 Oral History Workshop: Ball State University Honors College Oral History Project

Dr. Michael Doyle

Topics for Oral History Interview with Naomi Leeman on April 1, 2019, Ball State University,
Muncie, Indiana

Born, Louisville Kentucky	April 29, 1985	
Growing up, Middle School		Parents and siblings 90's- world wide web launched Friends, Seinfeld, Simpson's Bill Clinton -Type of student/learner -moving around
Our Lady of Providence HS, Clarksville, IN	1999-2003	-Sports, social life? -Architecture classes? -Diversity 9/11 Expectation of college? -Support from faculty, teachers, parents, money/economy?
Ball State majored in landscape architecture and minored in urban planning and in French	2003-2008	-Joining honors, getting accepted -first time on campus -2004- Jo Ann Gora=president Activities -adjustment from private school to 20K secular -campus environment, buildings, dorm living -weekend activities, things to do -food -pranks, fun events -jobs Honors College

		<ul style="list-style-type: none"> -application process -Diversity -Why be in Honors? -Importance of discussion -Structure / environment of classes -Favorite professors -Immersive learning/favorite project. Thesis? -How did Honors affect regular courses? -bullying from regular students? -Preparation for Harvard? -the House/dorms? <p>2006-2008: Sigma Lambda Alpha Landscape Architecture Honors Fraternity Vice President</p> <p>2007- \$5K scholarship</p> <ul style="list-style-type: none"> -for commitment to career related to the environment <p>https://dmr.bsu.edu/digital/collection/BSUCmpUp/id/5892/rec/3</p> <p>2007-2008: Editor of 1st Annual Landscape Architecture Student Publication, <i>the Perennial</i></p> <ul style="list-style-type: none"> -explain, why? Currently exist? <p><u>World Tour 3 – 100 days:</u></p> <p>Studied urban design in over 25 countries</p> <p>-- bring design inspiration from around the world.</p> <p>One of our daily assignments was to sketch what we saw, and it was during that three month trip that I honed my skills and developed my personal style. Architectural rendering styles have greatly influenced my work — I tend to draw in elevation view frequently, and use hatching to create shadows and shading. Typically, I prefer to use only pen; I like the simplicity a black and white sketch offers.</p> <ul style="list-style-type: none"> -Sketching > photography of scenery <p>Inspirations</p> <ul style="list-style-type: none"> -Antoni Gaudi...Barcelona, Casa Mila <ul style="list-style-type: none"> -Most comfortable place -the hardest place or thing to do, least safe, scary decision?
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		<p>Thesis Powder Horn redevelopment master plan...turning industrial site into a sustainable development http://cardinalscholar.bsu.edu/handle/handle/191355</p> <p>-Mentors... counselor who helped her plan for grad school (Amanda Ballenger or Sarah Haley?) -without this person, would you have gone?</p>
Harvard Master's in Real Estate Development	2008-2010	<p>Applying Process -Initial call/email that you got in -surprised? -how did you feel going there? Confident?</p> <p>-Adjustment from BSU</p> <p>-Environment, social life (Pretentious?)</p> <p>Real Estate Development -Why? All the momentum and passion for urban planning? -where did you think you were going? -No classes on urban planning? Rigor of classes...fit your ability? -Measuring up to BSU Honors classes? Is it all in the name or truly better?</p> <p>■ Any involvement with BSU at the time</p> <p>Scholarly Paper on "Economic Sustainability in Large-scale Real Estate Development" advised by James Stockard</p> <p>2010- Marriage to Brad Leeman -June...stressful? -Location of wedding -Future Plans</p>
http://www.naomileeman.com/services Leeman Group	2011-2019	<p>Business Description -employees? -common to start your own? -importance of aesthetics</p>

Urban Designer and City Planner		<p>-how to stay fresh after 8 years</p> <p>Clients</p> <p>-How to build the best experience</p> <p>-moving around and establishing yourself</p> <p>-South Carolina</p> <p>-Japan</p> <p>-Arizona, now Maryland</p> <p>-not necessarily the career path that she expected.</p>
Freelance		<p>Etsy Shop</p> <p>-Custom wedding maps</p> <p>-Baby shower/Bday invites/nursery artwork</p> <p>-CALENDAR WOW listed among Rifle Paper Co. products</p> <p>-without technology, could you?</p> <p>-Inspiration for designs</p>
Achievements	2014-2017	<p>2014 Outstanding Planning Project Award from South Carolina American Planning Association +++ Charter Award from the Congress for the New Urbanism for the <i>Beaufort Civic Master Plan</i></p> <p>- 2017 Arizona American Planning Association Award in the Open Category for the <i>Yuma Infill Incentive District & Plan</i></p> <p>-2018: Board Member, Patuxent Habitat for Humanity</p>
30 th Birthday	2015	<p>-Look back on your life...happy?</p> <p>-Expectations</p> <p>-How to maintain a passion, not burn out</p>
Baby Josephine	June 19, 2018	
		<p>How did the Honors College enable you to do what you do now?</p> <p>Regrets?</p> <p>What's next?</p>



Department of History
Burkhardt Building 213
Muncie, IN 47306-0480

April 1, 2019

Dear Naomi,

On behalf of Dr. Doyle's Oral History Workshop Colloquium, we would like to thank you for devoting your time this week to our Ball State Honors College Oral History Project. With your candor and eloquence, you shared your experiences in the Honors College that positively impacted your academics and current career as an urban planner and entrepreneur. The interview you participated in will be an invaluable historical source for those who wish to learn more about the Honors College's past, especially including our many alumni from over the past sixty years.

I really enjoyed learning about your journey through the lens of Muncie, Indiana. It's inspiring to see someone who is genuinely happy post-graduation in a career well-suited to their passions. I was so thrilled to hear that you think our Honors college is near to the same caliber as Harvard – what an honor!

I am so happy that I got to interview you!

Best regards,

Jocelyn Hall (And the rest of the team, listed below)

Emma Cieslik	Melissa Kraman	Noah Nobbe	Erica Smith	
Hannah Gunnell	Anna Hawk	Margo Morton	Elise Schrader	Ben Wilson
		Nathan Rivers, G.A.		

Bibliography

Aydelotte, Frank. *Breaking the Academic Lock Step: the Development of Honors Work in American Colleges and Universities*. Harper, 1944.

Edmonds, Anthony O., and E. Bruce Geelhoed. *Ball State University: an Interpretive History*. Indiana University Press, 2001.

**The Interview Videos and Transcripts may be accessed via
the Ball State University Honors College Oral History Project collection site
on Ball State University Libraries Digital Media Repository**

<https://dmr.bsu.edu/digital/collection/BSUHrsColOrl>